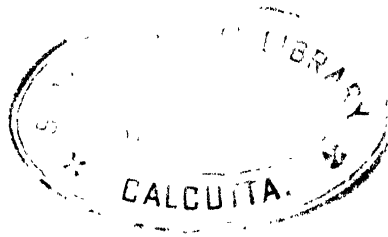


TWO YEARS IN THE INFANT SCHOOL

VOLUME THREE

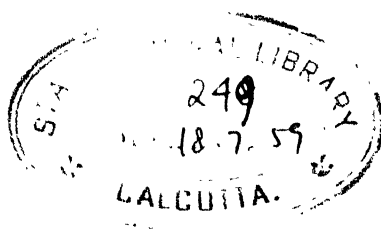


TWO YEARS IN THE INFANT SCHOOL

PREPARED
UNDER THE SUPERVISION OF
ENID BLYTON, N.F.U.

VOLUME THREE
TOPICS 43-63

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Topic No. 43

SECOND YEAR

Birds in Winter : Swans, Rooks, Starlings

SECTION I : *THE TALK*

WE do not see so many birds in the winter as in the spring and summer, because some of them, such as the cuckoo, the swallow, and the nightingale, have gone away to warmer lands. But we still have the sparrows, the robins, the chaffinches, the rooks, starlings, and many others. We can feed these and watch them in the winter-time. It is fun to make friends with the birds.

We see the big black rook in the fields, walking solemnly about, hunting for grubs. Chattering in the trees and fields there are the pretty starlings too, noisy, happy birds, who love to be together and talk. On the pond or lake we see the big white swan. He comes swimming up to us if he thinks we have any bread. In the winter, when his pond gets frozen and he cannot dive under the surface for his food, he walks out on to the grass and pecks at that, or begs us for crusts.

Who has seen the rooks? What do they say? We often hear their loud caw-caw-caw as they fly. They do not sing as the robin does. Their voices are harsh and loud. They are dressed in shiny black, and are much bigger than the blackbirds we know so well, or the thrushes.

Who has noticed the queer bare chin that the rook has? He has a big strong beak, very bare above and below, as if he had worn away the feathers by digging hard in the ground! His cousin, the crow, has not such a bare beak. If we have both crows and rooks in our fields, we shall be able to tell one from the other by looking at their beaks. The crow's beak is a little more curved, and he has not any bare skin around it—but the rook has this bare patch always.

We can easily tell the starling by his coat. He has a beautiful dress, shining with purple, green, and blue, as he runs about in the sunshine. In the winter his coat looks spotted. His beak is brownish then, but in the spring it changes to a pretty pale yellow. We must look out for this. It is nice to watch the birds putting on their spring dresses!

We all know the swan. For one thing, it is so big! It is pure white, and its beak is orange and black. The duck has the same flat beak,

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useful for burrowing in the mud. . The swan has webbed feet like the duck too. We can see them when it comes on to the bank to preen its feathers or to sleep. We are careful not to go near the swan when it is nesting, because then it is fierce and may strike us with its powerful wings.

The swan loves the water. It swims gracefully here and there, paddling with its strong feet. It can fly too, and if it passes overhead its wings make a strange whirring noise. It has plenty of oil to keep its feathers waterproof, and never feels the cold. It is beautiful to watch as it glides along, its long neck curved gracefully. We love to see it in our parks or on the river or lake.

Baby swans are pretty little brown-grey creatures. They are taken for a ride on their mother's back when they are old enough! Wouldn't you like to see that?

The swan makes her nest in the reeds by the water-side. Her eggs are very large. She sits on them until they hatch, and takes great care of her babies. Young swans are called by the queer name of cygnets. They are not white until they are a year or more old—so if you see a swan with brown in its coat, you will know it is not very old!

The rooks build their nests in the tall trees. They fetch sticks and twigs to build them. They like to build in a crowd together, for they love to talk to one another and watch everybody's business! At night the rooks often fly up into the air in a great flock and we see them black against the sky. When they return in the summer evenings to their roosting-place in the tall trees we can watch them trailing across the sky by the hundred.

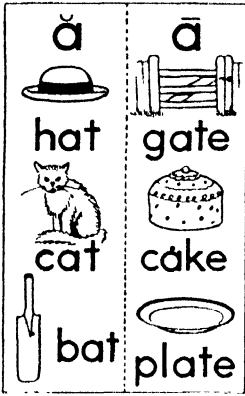
The starlings also love to fly into the sky in hundreds together. It is great fun to watch them, for they really seem to do drill there! They wheel to the left and to the right, they fly upwards all together, they fly downwards, they sweep along like a drift of smoke or they close up together in a crowd! I wonder who their teacher is!

Starlings like to nest in a hole anywhere. They do not sing, but they make all sorts of queer noises, which are most amusing to listen to. They whistle and cluck, snap and snort, splutter and wheeze. Look out for one sitting on a chimney top and hear his funny voice! You may often see them in your garden too, running over the grass, digging their sharp beaks into the ground for worms. Put some fat on your bird-table and watch them come and quarrel over it. They *will* make you laugh!

SECTION II : ORAL COMPOSITION AND LANGUAGE TRAINING

(1) **L**ET the children tell what birds they see in winter, and what they can do to help them. Let them tell what they know of the Robin (Topic 36), the sparrow and pigeons (Topic 23).

(2) Among the birds that live with us all the year round are the starlings and the rooks. If the children have seen the starling they may



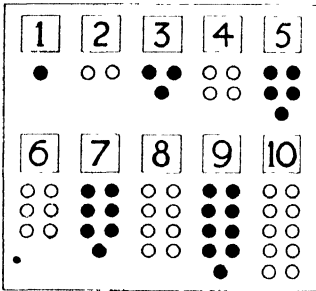
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-āb	-ād	-āg	-ām	-ān	-āp	-āt	-āx
cab	bad	wag	ham	can	cap	bat	wax
Mab	Dad	rag	jam	Dan	lap	cat	Max
	sad	bag	Sam	man	nap	fat	
				fan	rap	hat	
				Santa	tap	mat	
				ran		Nat	
				van		Pat	
						rat	
						sat	

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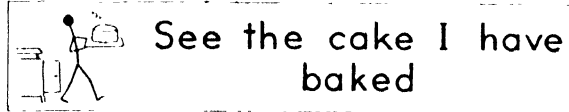
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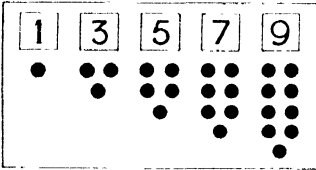
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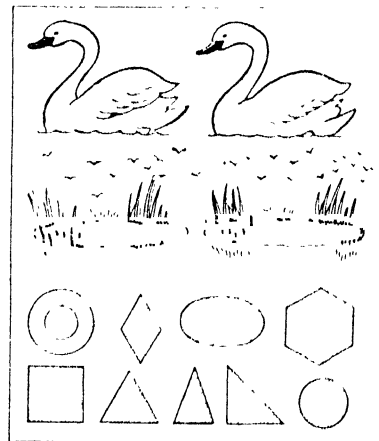
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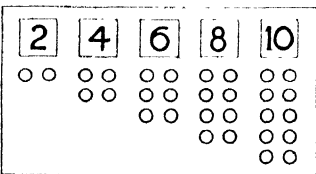
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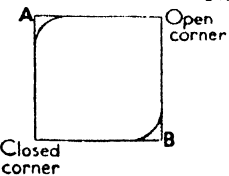
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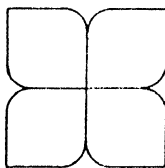
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$$\overset{\bullet\bullet}{2} + \overset{\bullet}{1} + \overset{\bullet\bullet\bullet}{3} = 6$$

548



553



554



544

Figs. 541-554.

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be able to tell something about it. How can they recognise it?—always a lot of starlings together, their way-of walking, and their food.

(3) The children may have seen rooks flying across fields or parks. How can we know them?—large, black, nearly always in a flock and rarely by themselves, nests in tall trees.

(4) Every child who has access to a park can tell something about the stately swan—its snow-white feathers (a contrast to the black rook). Remind the children of what they learned about the duck (Topic 21):

(a) Webbed feet—its legs and feet form paddles.

(b) Feathers never wet. Why?

(c) Bill flat and yellow like the duck.

(5) Let the children tell about its nest and the baby swans.

(6) Wild swans and ducks and water birds like to be fed in the winter. Why? Water sometimes frozen.

(7) Let the children talk about the coloured picture and all they can see there—a pond, a lake, a swan swimming along, etc.

(8) Teach these rhymes:

(1) THE ROOKS

The rooks are alive
On the tops of the trees;
They look like a hive
Of jolly black bees:
They all squawk together,
And loud is their squawking,
It must be the weather
That sets them a-talking.

HAMISH HENDRY.

From *Red Apple and Silver Bells* (Blackie).

(2) THE PET SWAN

Sammy and Sue
Knew what to do,
They loved to go out and get themselves wet,
For they had a swan for their favourite pet.
The rain they never seemed to mind,
For every day they wanted to find
A new way to splash or a new way to swim,
And the swan taught Sue
And Sammy too.
You never saw such splashers bold
In all the world, so I've been told,
As that little swan and Sammy and Sue.

(3) THE GATE

I am sitting on the gate
(Though I know its getting late).
For the rooks I see again
On the trees all down the lane.

OLD RHYME.

SECTION III : READING PREPARATION

(1) *Ear-training in Sounds or Phonics*

(a) **M**OST of the children will know now the consonant sounds (chiefly single consonants) and the short vowel sounds. Constant revision is, however, necessary for the sake of good speaking as well as reading. Special attention must be given to the sounding of consonants at the end of words as well as at the beginning. This week practise the consonant sound *s*, as in *sell*. Tell the children to put the tongue lightly against the palate and hiss. They will be able to think of many words beginning with *s* to say: *sing, Sally, Sue, sky, six, Sammy, see*, etc.

Show them the *sh* card (Fig. 213, Topic 19), and let them say words beginning with *sh*—for example:

She sells sea-shells.

Take the sound of *s* combined with other consonants, show them cards Figs. 340 and 341 (Topic 29).

Let them notice the words in their rhymes beginning with *s*—*squawk, Sammy, Sue, seemed, saw, splash*. Let them notice especially the words beginning with *sw*—*swan, swim, swam*.

Some children may remember the word *swing*, because of their picture-sentence card No. 58:

How do you like to go up in a *swing*,
Up in the air so blue?

Let the children use some of their words in sentences.

If it is a cold day, speak about *snow*; or a rainy day a *shower*, etc. This work is *all oral*.

(b) Teaching the sound of long *a*. Print *a* in two colours on the board. Let the children tell the familiar short sound as in *cat, mat, hat*.

Let the children find out the names of the objects on the picture card (Fig. 541). First they read the words with short *a*. Then tell them that *a* has another sound which takes much longer to say and which is just the same as its name. Let them read the words *gate, cake, plate*. Lead the children to see that the words with a long *a* sound have an *e* at the end, but the *e* is not sounded. Let them say the words again. Can they hear the sound of *e*? No. The work of *e* is not to speak but to make the *a* long—or tell its name. Get from the children by suggestion

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other words with long *ā*. Write these words on the board so that the children can see the silent *e*.

Sometimes we *are late* for school.
A policeman sometimes wears a *cape*.
Houses have *slates* on the roof.
We play *games*.

Let them say Rhyme (3) again, and listen to the words: *gate, late, and lane*. These words should also be written on the board.

(2) Word Recognition

Revise the sight word *have*. Children who have learned this word in the first year will not confuse it with words like *gate, bake, cake*. Let the children notice that *have* is an exception. Let the children tell what presents they *have* or toys. Write them on the board thus:

I *have* a doll.

Revise also the words *she, he, her* and *his*. Let the children point to each other and tell what each has. Write what they say on the board thus:

She has a doll. *He* has a train. This is *her* doll, etc.

This revision is very necessary for the weak children.

Some children may be just beginning the use of a primer. Teach some of the words on the board and show their use in sentences.

Swan can also be taught as a sight word.

(3) The Sentence Method

Let the children give sentences about the swans or rooks. Probably all the sentences given will be about swans. Write some on the board for the children to read. Leave a useful sentence on the board, for example:

Kate gave the snow-white swan a cake.

Tell the children the story of *Jake* and the *games* he played on the garden *gate*. Help the children to retell the story. The end of the *gate* was the horse's head. His whip was made from a *stick* and a piece of *string*. What did he see as he galloped along?

Show them picture-sentence card No. 85. Let them talk about it. Write the sentence on the board for them to read.

The gate began to gallop when Jake sat upon it and shouted "Gee up."

Let the children notice the short *a* sound in *began, gallop, sat, and and*. The long *a* in *gate* and *Jake*. Let them notice the *s* and *sh* sound in *sat* and *shouted*.

Some children may remember the word *gallop* from their picture-sentence card No. 19.

"You cannot gallop but you are a good pony."

Let each child read the sentence and point to each word. While some are reading the words from the card others can be drawing the

picture. Ask the children to come out in turn and point to certain words. Let them dramatise the story by riding on their chairs. Let them tell where they ride.

Tell the children the story of how Kate made a little cake and gave the crumbs to the birds. Her mother helped her. Each child can tell something that Kate did. Who ate the cake?

Show the children picture-sentence card No. 86. Let them talk about it. See how many can read it, without much help. If a few can read it, let them illustrate it or write it, and teach it to the rest. But print it on the board for all to read to themselves when they like. It tells us what Kate is saying:

“ I must stir my cake well, shape it and put it in the oven to bake.”

Every child in turn should read it aloud to the teacher for help in correct enunciation, even the few children who can read it without help. See that the end consonants are pronounced, especially the *st* in *must* and the *t* in *put*, etc. Let the children pick out the words with a long *ā*—*cake, shape, bake*. Let them notice the *st* in *stir* and the *sh* in *shape*. *Oven* may be new to the children and therefore must be taught.

Some children will still need to use the sentences of the first year.

The children who are using readers prepare a page, reading it through alone and sometimes finding a word from a picture-sentence card. Then they come out and read it to the teacher. It is a help if the children work in groups. They can then exchange ideas about the pictures and the subject-matter of the story. The teacher is able to tell a new word to the whole group. The children learn the word together and thus save time. While the teacher is attending to one group, the others are writing and illustrating sentences, copying a sentence from their book, while some are still matching sentence strips with picture cards.

The cards containing words that look alike or begin with the same letters, etc., are now a great help to those beginning primers, and the teacher can add new words to these lists as soon as they have been taught (see Fig. 542).

Letter Recognition now becomes:

(4) *Word Lists and Spelling*

(a) These word lists are very useful for helping children to become independent readers and can be constantly referred to. The children beginning primers will find a great many words in them containing short *a*. Cards like those shown in Fig. 542 for short *a* are useful for word drill. Children will like to add words to them from their sentences and readers. The children soon notice that the *at, an* lists have the most words. Words ending in *ab, ag* and *ax* might go in the same column. The lists in Fig. 542 will soon be dispensed with by the best readers; they are needed at the beginning of the year for the backward children and are most useful for revising the consonant sounds.

(b) Begin a card for the vowel combination *a . . . e*, as shown in

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Fig. 543. Children will find many words in their stories and sentences to add to this list.

(c) If necessary revise the capitals with the slower children.

SECTION IV : WRITING

(1) **S**OME words and their pictures for backward children—*cake, swan, gate, cape, slate*.

(2) The writing cards in Fig. 544, 545, and 546.

(3) Let the children copy the words on card (Fig. 541) one morning and then the next try to write some from memory. Backward children can do the same with the lists in Fig. 542.

(4) Copy a sentence from their primer or picture-sentence cards.

(5) The best group can now begin to join their letters and write. There are different methods of teaching writing. Some teachers let the children trace first some joined letters so as to get a free continuous movement.

Writing Patterns

These can now be definitely applied to writing. Show the children how to join their *a*'s, then let them crease their paper and write rows of *a*'s, then let them make patterns with *a*'s by partly overlapping them, turning the rhythm upside down, etc. See that the children always "write" their patterns from *left to right*, and do *one line* at a time. Fig. 547 shows a pattern.

The dull and backward children should not be troubled with writing. It is essential they should learn to read. Give them, if possible, more time for reading.

SECTION V : NUMBER

(1) **C**OUNTING exercises 1-50 and 2-50 in 2's, beginning with odd and even numbers. Backwards from 20. Bead chains and the bead-threading exercises in Topic 19 are useful. Children can continue this occupation throughout the year. The threading of beads in 2's, 3's, and 5's is very useful.

(2) Continue questions on the analysis and composition of numbers up to 12 by means of addition cards, etc. (see Fig. 548).

(3) Let children have practice in adding and subtracting numbers up to 12 with sticks, shells, or counters. Let them do ten minutes' oral work every day.

(4) Revising odd and even numbers.—Children have a set of small cards (about 1 inch square) and counters of two colours. Let the child arrange his figures and counters in alternate colours as shown in Fig. 549. Let the children note that in certain groupings there is an "odd man" (one over). Let them rearrange as in Fig. 550 and 551, and teach the difference between odd and even numbers. Odd numbers cannot be arranged in 2's. Let the children count in odd and even numbers, e.g. 1, 3, 5, 7, 9, and 2, 4, 6, 8, 10. Let them tell how many

2's there are in 2, 4, 6, 8, 10. Remind the children of the arrangement of house numbers. This always has a personal interest for them.

(5) Let them tell the number of their house and show them how to draw it if it is a difficult number. Let them find out (if possible) whether it is odd or even. They can do this by counting the number in sticks or counters and arranging them in 2's.

SECTION VI : DRAWING AND HANDWORK

(1) *Free Expression Work*

FREE expression work of pond with swans; or tall trees with a flock of black rooks in their branches.

(2) *Drawing to help Writing and Number* (Fig. 552)

(a) A row of swans.

(b) Some little ponds or pools with grass growing round them or puddles in a road.

(c) Shapes.—Let the children draw all the shapes they know—square, three-sided figure, circle, oblong, five-sided figure, etc. They can draw them from templates and colour them. Let them also draw them from memory. They will see they cannot draw a shape of two sides. The circle has one curved side. Let them draw ovals. They can draw irregular figures of 3, 4, 5, and 6 sides. Some can try 8 sides.

(3) *Clay Modelling*

A swan.

(4) *Paper Folding and Cutting*

(a) Give the children squares and circles, let them fold and cut them to make different shapes. Any pretty shapes can be mounted.

(b) A square, folded into quarters (Fig. 553) with corners A and B cut off, makes a pretty shape of four joined leaves or buds, as in Fig. 554. They can decorate a writing sheet with one of these.

SECTION VII : DRAMATISATION, MUSICAL ACTIVITIES, GAMES, ETC.

(1) *Dramatisation*

PRETENDING to swim. The children can lie upon their tables (or chairs) and move their arms and legs as if swimming. Let them say the word *swimming* in time to their actions.

(2) *Rhythmic Exercises to Music*

(a) Walking—slow rhythmic march.

(b) Walking to school—a little quicker music. Children walk briskly with arms swinging.

(c) Running to school—running music. As the music changes all run in time.

(d) Arriving at school. Music changes to march as they march into school.

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(3) *Playground Games*

Jack be Nimble.—Some small object about six or eight inches high is placed upright on the floor to represent a candlestick—a small box, a book, a bottle, or a cornucopia of paper may be made to answer the purpose. The players run in single file and jump with both feet at once over the “candlestick,” while all repeat the old rhyme. When there are more than ten players, it is best to have several “candlesticks” and several files running at once.

(4) *Songs*

“The Big Black Rook,” see pages 640–641.

SECTION VIII : STORIES

SAMMY, SUE, AND THE SWANS

(STORY FOR COLOURED PICTURE)

ONCE upon a time there were two children called Sammy and Sue. They loved the birds in their garden, and often watched them. They had a bird-table and on it they spread all kinds of food for their feathered friends.

The sparrows, the robins, and the tits often came to the table and had their dinner there. It was fun to watch them.

Sammy and Sue knew the birds out in the fields too. They knew the big black rooks who liked to follow the plough when it turned up the earth, because then there were grubs and worms to eat! They knew the hundreds of starlings who liked to go and bathe in the edges of the big pond, and then fly up to the branches in the trees and dry themselves. They loved to listen to their funny voices, spluttering and clicking up in the trees. It seemed as if the starlings were trying very hard indeed to sing—and couldn't, poor things!

Best of all they knew the beautiful white swans that swam on the big pond.

“I think the swans are the loveliest of all!” said Sammy. “I do really. They are so white, and their necks are so long and graceful. See how they curve them when they float along, Sue. Oh! I do, do wish I had a swan for a pet! I should feed it every day, and it would be mine.”

One day Sammy and Sue had a most exciting adventure. They saw some starlings bathing in the pond a good way round the water. So they set off to watch them. The starlings flew away when the children came near—but they saw something else! What do you think it was? It was a beautiful white swan sitting on a nest among the reeds!

They were so excited. They crept a little nearer and looked hard. The swan was sitting on some flattened reeds, and under her were some big eggs. She looked at the children and hissed.

“Don't go any nearer,” said Sammy. “Swans are fierce when they

are nesting. Oh! isn't it lovely to think we shall see baby swans on the pond soon!"

They ran to tell Mr. Brown, whose pond it was. He was very pleased.

"Well, well!" he said, "that's the first time swans have nested on my pond. I'm delighted to hear it. Now, my dears, if you will keep a look-out and see that no one disturbs the nest for me, I'll let you choose one of the young swans for your own!"

"Oooh!" cried the children, delighted. "That is kind of you, Mr. Brown. We have always wanted a swan for a pet! Do you think it would swim on our pond at home?"

"Yes, it would whilst it was little," said Mr. Brown. "But I expect it will join the other swans on the big pond when it grows. Still, if you are kind to it and feed it, it will always know you and come to you."

The two children guarded the swan's nest so carefully! They were so afraid that some unkind boy might find the eggs and beat off the swan. At last the eggs hatched out and there were five baby swans—little cygnets Mr. Brown called them—in the nest. The mother swan and the father guarded them well.

One day Sammy and Sue saw the mother taking all her brown babies for a ride on her back. It was the prettiest sight they had ever seen.

"Do you see that one with a darker brown wing on one side?" cried Sammy. "Well, that shall be ours, Sue. He is so sweet! We will call him Beauty."

So Beauty was their own, for Mr. Brown said he should be. When he was old enough the children took him to their own small pond at home, and there he swam about happily. They fed him every day and were so pleased to see how big he grew.

Then one day he flew away on big, white, whirring wings to join the other swans on Mr. Brown's pond. He was almost white now—only just a little bit brown on his great wings.

Sammy and Sue were sorry when he left their own little pond—but he always knew them and came swimming up to them each day when they took bread to the swans.

"You *are* a beauty!" said Sammy, rubbing the swan's soft neck. "You are our own dear pet swan, the most beautiful of the lot!"

Sammy and Sue still have their swan on Mr. Brown's pond, and when any children go to tea with them they are taken to feed him for a treat. Wouldn't you love to see him and give him a bit of bread? I would!

JAKE'S HORSE

(STORY FOR PICTURE-SENTENCE CARD No. 85)

JAKE loved horses. He had never in his life had a ride on one, but he always hoped he would one day. He hadn't even a rocking-horse, so he had to pretend every time he wanted a ride.

And what do you suppose his horse was? It was the old gate that led into the field! Jake tied his reins round the end of the gate, and then

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climbed up to the top. His whip was a stick with a bit of string on it.

The gate began to gallop when Jake sat upon it and shouted "Gee-up!" It swung to and fro and jiggled up and down, and Jake slashed it and cried "Off we go to market! Gallop-a-gallop-a-gallop! Gee-up, Dobbin-gate, gee-up!"

Some days Jake galloped to market to sell eggs. Some days he galloped to school. Some days he galloped off to see Aunt Kate. He was never late for market or for school because his Dobbin was such a fast horse! You should have seen him swinging on that gate, cracking his whip and shouting to his pretend-horse!

One day Farmer Stanley came along leading his old white horse. He stopped to watch Jake riding his gate. He laughed and said "Hie, Jake! Would you like a ride on a real horse? I've got Snowy here. She's rather slow, but I expect you won't mind that!"

"Oh, oh!" cried Jake, jumping down from the gate. "I do so want to ride a real horse, Farmer! Let me get up on Snowy's back!"

So up he got on the old white horse's broad back, and Farmer Stanley held him there safely all the way home. Jake was so happy. This was much better than the old gate-horse!

"Mother! Mother! See me riding a real horse!" cried Jake, and Mother came running out to see.

"If Jake waits for me on the gate, I'll bring him home on Snowy every night," said kind Farmer Stanley.

So now Jake rides two horses—one the Dobbin who is a swinging gate—and the other Snowy, who is a real live horse, slow and steady! What fun he has! He is really a very lucky little boy, I think—don't you?

KATE'S CAKE

(STORY FOR PICTURE-SENTENCE CARD No. 86)

"IT'S raining, Mother! What shall I play at to-day?" asked Kate, running into the kitchen, where her mother was making pies.

"You can help me, if you like," said Mother. "I will show you how to make a cake! Then you shall eat it for tea, and ask Jane to share it with you!"

"Oh, how lovely!" said Kate. "How shall I begin, Mother?"

Well, you should have seen Kate making her little cake! See how well she is stirring it in the picture!

"I must stir my cake well, shape it and put it in the oven to bake!" said Kate, and she stirred her cake mixture round and round and round with a wooden spoon.

What was in the mixture? Oh, so many things! Flour—and sugar—and eggs—and currants and milk—and butter! Kate stirred away, and at last Mother said it was ready to be baked.

"The oven is nice and hot, Kate," she said. "We will pop it in and let it bake. Put the mixture into this tin. What a fine cake it will be!"

Kate put the cake into the oven, and then she ran out to ask Jane to come to tea and help her to eat her cake. Jane was pleased. She did not know that Kate could make cakes!

The cake baked quickly in the hot oven. Mother put it on a blue plate and set it on the table. How delicious it tasted!

Kate had two pieces. Jane had two pieces. Mother had one piece. They left a piece for Daddy—and what do you suppose they did with the crumbs on the plate?

“ We will throw them out to the birds! ” shouted Kate. “ They shall have a taste of my cake, too! ”

So the birds tasted Kate's cake, and they thought it was lovely! They sat outside the window and sang a loud song about it!

“ We hope that Kate will make another cake soon! ” they cried. So perhaps she will!

THE BIG BLACK ROOK

ENID BLYTON

CECIL SHARMAN

Key Gmi.
doh=Bb

Don't hurry it. *p* ba :- :ba, lse, il, :t, | l, :- :m lm :- :r |

VOICE The rook sits up in the old elm tree, And

PIANO *mf* *p*

la :- :il, lm :r :d | t, :- :s, ls, :- :il, | t, :t, :r ld :- :d ' | *cresc.*

looks as wise as a rook can be, He o-pens his beak, so

mf *cresc.* *f* *mp*

bare and strong, mean-ing to sing us a won-der-ful song, But

mf *cresc.* *f* *mp*

The musical score is written for voice and piano. The key signature is G minor (three flats) and the time signature is 4/4. The voice part begins with the instruction 'Don't hurry it.' and a piano (*p*) dynamic. The lyrics are: 'The rook sits up in the old elm tree, And looks as wise as a rook can be, He o-pens his beak, so bare and strong, mean-ing to sing us a won-der-ful song, But'. The piano accompaniment starts with a mezzo-forte (*mf*) dynamic and includes crescendos and a fortissimo (*f*) section. The score is divided into three systems, each with a voice staff and a piano grand staff.

Con. The Big Black Rook

all he can say, Try as he may, Is caw, caw,

caw! The whole of the day.

mf

mf

ten.

p

The image shows a musical score for a piece titled 'Con. The Big Black Rook'. It consists of two systems of music. The first system has a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a key signature of one flat (B-flat). The lyrics are 'all he can say, Try as he may, Is caw, caw,'. The piano accompaniment has a grand staff (treble and bass clefs). The second system also has a vocal line and piano accompaniment. The vocal line continues with 'caw! The whole of the day.' and ends with a double bar line. The piano accompaniment continues with the same grand staff. There are dynamic markings: *mf* (mezzo-forte) in the first system, *ten.* (tenuto) in the second system, and *p* (piano) in the second system. The score is written in a standard musical notation style with notes, rests, and bar lines.

Topic No. 44

Snow—Jack Frost

SECTION I: *THE TALK*

WHO likes to see the snow come falling softly, silently down? Where does it come from? It falls from the sky, and if we look out of the window we shall see hundreds and hundreds of snow-flakes floating down like big goose-feathers. It is a beautiful sight to see.

We like the snow. It is such fun to run out of doors and play with it! What do we do with the snow? We make snowballs of it and throw them at one another. We make snowmen—great big lumps of snow with a hat on top, and sticks for arms, and stones for coat-buttons! We do have fine games in the snow. Perhaps we make a little snow-house with a door, like the children live in, in very cold lands.

What is snow? It is frozen clouds! Did you know that? Sometimes the air in which the clouds float is so very cold that the misty clouds become frozen, and then they are too heavy to float in the sky; they have to fall down to earth. We see thousands and thousands of snow-flakes falling then, and they are so soft that they make no sound at all—not even the pitter-pattering noise that the rain makes!

The snow-flakes are very lovely. They are made of very tiny snow crystals, and if we could catch some of these on a black velvet cloth, and look at them closely or perhaps use a magnifying glass that makes small things seem big, we should see that every little crystal has six sides. They are very beautiful to see.

When it is very cold weather, we say that it is freezing, don't we? What do we mean then? We mean that the water out of doors is turning into ice! How does it do this? We do not really know—but we do know that when the air becomes just cold enough every puddle begins to change to ice, every drop of water hanging from a gutter changes to a tiny icicle, and on the top of every pond there comes a layer of ice.

Then, when we go to school in the morning we slide on the puddles and break off the icicles we see hanging from the gutters! What fun we have! We think it is jolly when there is ice about and the snow is lying on the ground. We see our footsteps in the white snow as we run

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here and there. We see our dog's footprints too—smaller than ours—and we see the little marks the birds make, hopping about here and there in the soft snow. It is fun to look for them and see where they go, up and down and round about. We will run about in the snow next time, and jump and hop, and see what sort of tracks we make.

We say that Jack Frost is about when the weather is cold and rosy. He creeps about and freezes the puddles and scatters the grass with white frost. He does something else too! Who knows what it is? He paints our window panes with beautiful patterns at night. Who has seen these? Most of us have, because we have been very surprised to find that we cannot see out of the window sometimes on a cold morning—it is all “frosted over!”

If we look at the window pane we shall see patterns of ferns and trees, lovely pictures for us to look at. Jack Frost has been along with his brush and has painted them for us.

Snow often comes with the North wind. This is a very cold wind, blowing from icy lands and seas, and it makes the air so cold that the clouds turn to snow and fall slowly, silently down. We will watch our weather-cock or weather-vane in the winter months and when it turns towards the north, we will see if the wind brings us snow.

When the ponds are frozen, and the grass is covered with thick frost so that the birds cannot get worms to eat or water to drink, they become very hungry and thirsty. They are glad of our bird-table then, and hurry to the gardens of those people who are kind enough to put out crumbs for them to eat. They like to see a dish of water for them to drink from, in very frosty weather, and we shall find many little bird-friends coming to us for help, once they know we love them and will feed them.

The farmer likes the frost. It gets inside the big clods of earth in his fields and breaks them up into powder, so that the new little seeds can grow easily in the soft earth. He says that the frost is his friend.

The snow is the friend of the plants, for, when it lies thickly over the countryside it acts like a blanket to them, keeping them warm. No cold air can get down to the plants when the snow-blanket lies on top! When it melts, the water runs down to their roots and gives them a drink!

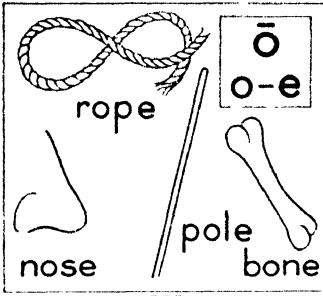
We love the quiet, soft snow. It makes the countryside white and beautiful, and, when we look out of the window on a snowy morning, we think we must be in Fairyland!

SECTION II : ORAL COMPOSITION AND LANGUAGE TRAINING

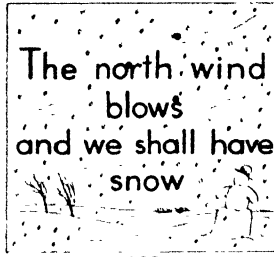
(1) **L**ET the children talk freely about a snowy day. Lead them to tell how slowly, silently, and softly snow falls.

(2) The lovely little white stars that make up a snow-flake—snow crystals.

(3) What is snow? Which wind brings snow?



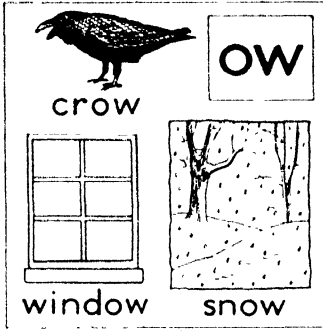
555



560



561



556

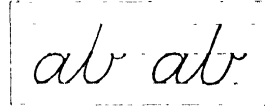
Addition		Subtraction	
①	○○○○○○○○●	①	○○○○○○○○○
②	○○○○○○○○●● <i>etc</i>	②	○○○○○○○○○ <i>etc</i>
①	$7 + 1 = 8$	①	$8 - 1 = 7$
②	$6 + 2 = 8$	②	$8 - 2 = 6$

567

$$9 + 3 = 12$$

$$\begin{array}{r} 9 \\ 3 \\ \hline 12 \end{array}$$

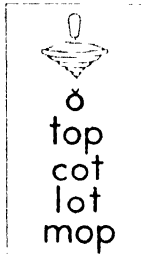
566



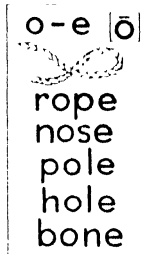
563

2	4	6	8	10	12	14	16
18	20	22	24	26	28	30	32
34	36	38	40	42	44	46	48

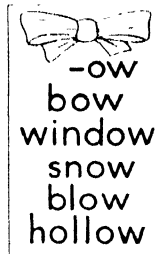
565



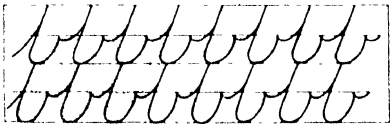
557



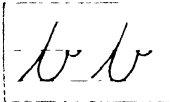
558



559



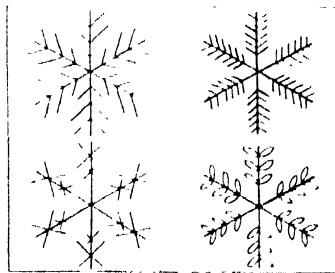
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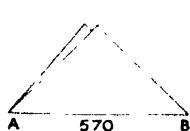
562



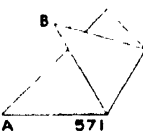
569



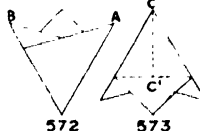
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570



571



572



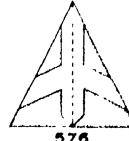
573



574



575



576

Figs. 555-576.

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(4) Let them talk about Jack Frost (see The Talk). How can we tell he has been about?

(5) In what months does Jack Frost come to us?

(6) A great deal of valuable oral work can be done in connection with the picture. Let each child tell something about it. The making of the snowman. The dresses, etc., worn by the children. The names of the children.

(7) Let the children tell about all the games they would like to play in the snow.

(8) Ice. Where do we find ice? How do ducks and swans fare when ponds are frozen? They can't get food from the water. Remind the children of last week's talk.

(9) Try to get from the children words that describe snow—*white, soft, cold*.

(10) Teach these rhymes:

(1)

On the wind of January
Down flits the snow.
Travelling from the frozen North
As cold as it can blow.

(2) SNOW-FLAKES

Winter air, winter sky, sparkling winter weather—

Snow-flakes on a branch of pine,

Five of them together.

Snow-flakes here, snow-flakes there, pretty snow-flakes falling—

That's the way it always is

When Winter comes a-calling!

R. G. CARTER.

(3) THE FAIRY PAINTER

O, there is a little painter,
Who paints in the cold night hours;
Pictures for wee, wee children
Of wondrous trees and flowers.

The moon is the lamp he paints by,
His paper, the window pane;
His brush is a frozen snow-flake,
Jack Frost, the painter's name.

N. M. GARAHANT.

SECTION III : READING PREPARATION

(1) *Ear-training in Sounds or Phonics* •

(a) **R**EVISE long *a*. Write words on the board for the children to say. Remind them again of the use of silent *e* to make *a* tell its name.

(b) Teach the long sound of *o*. Remind the children of the sound of *o* in the words they have learned:

no	so
go	Jo

Show them the picture card for long *o* (Fig. 555) and let them say the words. Write them clearly on the board and tell what letter is at the end of each word. What work does it do? It makes the *o* have a long sound. Let the children sound each word and tell the letters in each also. Get from them by suggestions other words and print a list on the blackboard. In each case emphasise the final *e*. Put by the side some words in which the *o* is short, and let children practise both sounds:

home	hope	hop	cot
hole	note	not	lot
poke	rode	rod	top

• (c) Long *o* followed by silent *w*. Show the children picture card (Fig. 556). Let them say the words. The *o* is long. Write each word on the board as a child says it. Ask children what letter has followed *o* in each case. Can they hear the sound of *w* in the word? See if they can tell what work *w* does in these words, i.e. although silent itself it makes *o* have a long sound. Get from the children by suggestion other words. Print them on the board: *low, slow, grow, follow, hollow*. Lead children to see that *ow* generally comes at the end of a word.

(2) *Word Recognition*

Revise the words *where, they, are, her*.

Print one word at a time on the board and teach it. (The children who know these words can be given other work.) Slow readers need a great deal of help in recognising words quickly. Print *have* (from last week) and *her, where, they, are*, on large cards, and use them as flash cards. Hold up one word and let the children try to recognise the word in a flash. If this is practised constantly through the week, even the dull children will come to remember the words easily and quickly. Each week add to the number of flash cards used. The children enjoy this as a game. The printing on the flash cards must, of course, be large and distinct.

(3) *The Sentence Method*

Let the children give sentences about the snow. They will like doing this. Let them read their sentences. Write a good sentence on the board for the children to learn. Here is a sentence worth learning:

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"When all the snow was on the ground we made a snowman, large and round."

This sentence might be printed to go underneath the coloured picture.

Tell the children the story of Rose and Noel and their little dog Snow-ball. They called him Snow-ball because he was little and soft and white. Let the children retell the story. Let them describe Snow-ball, tell them how he was lost; how the children found him by following his footprints in the snow. Where they found him—fast asleep in a hollow tree.

Show them picture-sentence card No. 87. Let them talk about it. What does Noel see? Tracks in the snow, a little dog's footsteps.

Let some of the children try to read what it says underneath. Teach them the sentences. They tell what Noel is saying to his sister.

"See the tracks in the snow. We must follow them. They will help us to find Snow-ball."

Let the children notice the words, *snow*, *follow*. Tracks they may be able to get by sounding the letters. They will easily remember the dog's name *Snow-ball*.

Let the children talk about tracks in the snow and the stories they tell us.

While some children illustrate this story or draw tracks in the snow to illustrate a story of their own about a lost animal, the weaker ones can be helped.

Tell the children about Jack Frost and the pictures he makes on the window panes. They can sometimes see his work in the morning on the flowers and leaves and grass. Then people say "There is a white frost this morning."

Tell them the story of Jack Frost. Help them to retell the story. Show them picture-sentence card No. 88. Let them talk about it. It shows Jack Frost painting the window. Where is his lamp?

Read them the words underneath:

"The moon is the lamp he paints by,
His paper, the window pane;
His brush is a frozen snow-flake,
Jack Frost, the painter's name."

Teach these sentences in the usual way. Weak children may want a good deal of help. Write the verse on the board. Point out to them the long *a* in *paper*, *pane*, *flake*, and *name*. Draw attention to silent *e* and its use.

Let them notice long *o* in *window*, *frozen*, *snow*. Let them tell the use of *w*.

They will know the sound of *oo* in *moon* and the short *o* in *frost*. *Lamp* they can read by sounding. *Brush* they may remember from the first year's work. *Paints* and *painter* they must remember as "Look-and-say" words. Some slow children may have forgotten *z* and its sound. If necessary revise this letter with them.

Let the children work in groups as before. (a) Drawing and writing sentences. (b) Reading picture-sentence cards, sentence strips. (c) Making sentences with loose words. (d) Preparing and reading aloud pages from their primers.

Revise picture-sentence cards 75 and 76 (First Year's Work), for the sound of *oo* in *moon*.

(4) *Word Lists and Spelling*

Every child by now will have started a spelling-book, in which he keeps his lists of words. Begin cards for the children for *o*, *ō* - *e* (the short line to represent one letter only left out), and *ow*, as shown in Figs. 557-559. Let the children make as full a list as possible in their own books, and learn the words as associated groups. A picture drawn at the top of each list helps a child to remember the sound. Use the cards shown in Figs. 557-559 often for oral work, and encourage the children to find words in their primers and reading books to add to the lists. The best readers need not trouble about the list of words in Fig. 557, the short *o* list, as they will know all the words and be able to sound them. This list may be useful to the slow group and to the children who have been away and have work to make up!

SECTION IV : WRITING

(1) **T**HE practice of some capital letters and small letters side by side.
(2) Writing and drawing of some words: *rope, pole, nose, bow, window*.

(3) Sentences from writing cards (Figs. 560 and 561). Let the children write a sentence from the copy, then cover it over and write from memory.

(4) Let the children choose a sentence from a picture-sentence card or their reader.

(5) Let the best group write a sentence of their own about snow.

(6) Continue to show the top group how to join letters. They have learned how to join *a*'s. Show them a written *b* (Fig. 562). Let them write *ab* as in Fig. 563 several times, and then some joined *b*'s.

Writing Patterns (Fig. 564)

The writing patterns now become of increased importance. Fig. 564 shows two rows of *b*'s. Encourage the children to look for the pattern when they begin the second row. Let them shade the part that they think makes the pattern. Fig. 564 shows a pattern correctly picked out.

SECTION V : NUMBER

(1) **C**OUNTING as before. Let the slow children use sticks as in Fig. 565. The children should not only be able to give the numbers in sequence but should be able to tell any numbers haphazard from 1-50. If a child does not know a number, then he should count from the beginning and find out the number in this way.

(2) Remind the children of the straight cross that says "add

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together." Show them another way of writing the sum: $9 + 3$ are 12 (Fig. 566).

(3) Show the children the sign for "take away." It is one line only. One line has been taken away.

(4) The weaker children should build up some addition and subtraction sums with counters. For addition let them use counters of two colours as in Fig. 567. For subtraction they take the counters away or cover them up. Let them work out the addition and subtraction tables in this way with numbers up to 10. Backward children who are not yet able to write down the sums can build them on the table with stamped figures and signs. Most of the children, however, will be able to write their sums down. Special practice in drawing the figures can be given to the weak ones.

SECTION VI: DRAWING AND HANDWORK

(1) *Free Expression Work*

FREE expression work in crayons or pastels on dark grey paper of a snow scene, also a drawing on white paper of a snow scene—snowballing, a snowman, etc.

(2) *Drawing to help Writing and Number*

(a) Some snow crystals. Show the children how to draw one. Tell them a snow crystal has 6 arms or points. Make a dot and draw from it 6 arms, the same length and fairly evenly spaced. On each arm draw a pattern as in Fig. 568. Let the children come out and practise drawing them on the board before they draw them on paper.

(b) Let them draw a row of snowmen (Fig. 569).

(3) *Brush Work*

A snowman. Paint head, body, and legs on grey paper with Chinese white. Add, when dry, eyes, nose, mouth, hat, sticks for hands, and pipe in brown or black (Fig. 569).

(4) *Paper Cutting*

The snowman also looks effective in paper cutting (see Fig. 569).

(5) *Modelling in Clay or Plasticine*

A snowman—heaps of snowballs. Let the children model a heap of one size, then a heap of balls of a larger size. Let them try to keep balls of the same size in the same heap.

(6) *Paper Folding and Cutting*

Snow crystals. Fold a square of paper in half as in Fig. 570. Find centre of line AB. Fold as in Figs. 571 and 572. Turn paper over, and cut along the horizontal dotted line (Fig. 573) right through the thickness of the paper, thus making six equilateral triangles folded up.

To obtain the snow crystal shown in Fig. 574, cut off the shaded parts

as shown in Fig. 575. It helps children to make the design symmetrical if they fold the paper along the axis CC'. This paper should be thin so that the children can cut it easily. All sorts of pretty patterns can be made by cutting off different pieces. Let the children experiment. They will be delighted with their snow crystals. Fig. 576 shows another way to cut the folded paper. Mount all the pretty crystals on dark paper.

SECTION VII : *DRAMATISATION, MUSICAL ACTIVITIES, GAMES, ETC.*

(1) *Dramatisation*

LET the children pretend to throw snowballs. Let them pretend to skate.

(2) *Rhythmic Exercises*

Skating to music. Let the children pretend to skate as they say or sing these words:

Over the pond where we used to play, Jack Frost has spread
a white carpet to-day.

Let's put on our skates—how quickly it's done! Isn't it fun!

Oh, isn't it fun!

(They stand still while this verse is sung and pretend to put on their skates. Then they begin to move.)

Sliding, gliding to and fro, over the shining ice we go,

Sliding, gliding to and fro, over the shining ice we go,

Over the shining ice we go.

(3) *Playground Games*

Frost and Thaw. Two children are chosen—one represents Frost and carries a white handkerchief. The other represents Thaw and carries a red one. The rest of the class run freely about, trying to avoid Mr. "Frost," who, if he touches them freezes them to the spot. There they have to remain quite still until Miss "Thaw" comes along, and thaws them by touching them with her red handkerchief, when they can run about again.

(4) *Songs*

(a) "A Skating Game," see pages 655–656.

(b) "The North Wind Doth Blow." *Song Time* (Curwen).

SECTION VIII : *STORIES* THE GREAT BIG SNOWMAN (STORY FOR COLOURED PICTURE)

WHEN Jane and Leslie woke up one morning their bedroom seemed very bright. They jumped out and ran to the window. Snow had fallen in the night and all the garden was white!

"Mother! It's been snowing!" cried Jane, in excitement. "Oh, Mother! Can we go out and build a snowman?"

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"Yes, after breakfast," said Mother. "It is Saturday, so there is no school. You shall ask Peter and Kate from next door, and you shall all make a snowman in the garden!"

The children hurried over their breakfast and then went next door to fetch Peter and Kate. They were soon ready and all four children began to play about in the snow.

What fun it was! They gathered up the snow in their hands and made snowballs to throw at one another. They fell over in the snow and laughed and laughed. The snow was so soft and white. It was lovely to play with.

"Now let's build a snowman," said Peter. "We will make a great big one!"

So they began. How hard they worked! They made him a big body. Then they made him a large round head and fixed it to his body. They made him big snow arms, and stuck those on too. He looked fine!

"He must have stones for eyes, and a stick for a mouth!" said Leslie.

So he was given eyes and a mouth and a nose too. Then Leslie ran indoors and asked Mother for Daddy's old garden hat and a pair of old shoes for him to wear. The hat was popped on the snowman's head, and he did look funny! The shoes peeped out from his body, and he really looked as if he was going to walk off!

They gave him a stick to carry, and a pipe to smoke. They put black stones all down his front for buttons.

"He shall be called Mister Very-cold," said Jane. "He has made my hands so cold! Oh, they are just freezing!"

The snowman stood in the garden, looking very grand all day long. Children came to peep over the fence at him. They thought he was fine. Jane and the others were proud of him. He looked real when the afternoon came to an end and the daylight faded. He stood out there in the garden, his hat on his head and his stick in his hand, and he really did look as if he were going to walk off!

"I wonder if Daddy will see him when he comes home!" said Leslie. "He will wonder who he is!"

Daddy did see him—and Daddy wondered who was standing so still in the garden. It was getting dark, and the snowman looked very real.

"Hie!" called Daddy, stopping on his way up the garden-path. "What do you want?"

The snowman didn't answer. He just stood there.

"I say!" called Daddy, "what do you want? I can see you standing there! What are you doing in my garden?"

The snowman said not a word. He just stood there with Daddy's hat on and stared at Daddy. He had eyes—and a nose—and a mouth—but he hadn't a tongue! So how could he answer?

Daddy was cross. He ran over the grass to the snowman, shouting angrily—and then he found it was only Mister Very-cold, the old snowman, who had been made by the children that morning! How he laughed!

He told the children all about it—when he got indoors—and they laughed, too!

“Oh, Daddy, how funny!” they said. “He is really a very fine snowman. You must see him in the morning. You will like him very much. Your old hat fitted his head beautifully. We’ll take you to see him to-morrow.”

“I hope he doesn’t walk off with my hat and pipe and my shoes in the night!” said Daddy.

Well, do you know, when the morning came, the snowman *had* walked off! Yes—but he had carefully left behind Daddy’s shoes, pipe, and hat—and he had left his stick, too, and the buttons off his coat!

“He’s gone!” said Jane, sadly. “He isn’t there any more! Oh, Daddy, do you suppose you frightened him last night?”

“Where *could* he have gone?” wondered Leslie. “The snow’s all gone from the lawn, too, and from the roof. Mister Very-cold, Mister Very-cold, where are you?”

There was no answer. Do *you* know where he had gone? Let me whisper in your ear! He had *melted*!

THE LOST DOG

(STORY FOR PICTURE-SENTENCE CARD NO. 87)

ROSE and Noel went out for a walk in the snow. They took Snow-ball with them. He was their little dog, and he was so soft and white that they thought Snow-ball was a good name for him!

“Come on, Snow-ball!” called Rose. “We’ll have some fun in the snow! We’ll go over the fields and see the woods all white with snow!”

So off they went. Their feet made marks in the snow as they walked across the field. It was lovely to tread in it, so white and soft.

But when they turned back to go home, they could not see Snow-ball! He had gone!

“Where is Snow-ball?” cried Rose. “Oh, Noel, he is lost. What shall we do?”

“I can’t see him anywhere!” said Noel, looking all round.

Rose began to cry. “I do want Snow-ball, Noel,” she said. “He is such a dear little soft dog. I don’t want him to be lost.”

“Don’t cry, Rose,” said Noel, and he pointed to a lot of little foot-marks in the snow. “See the tracks in the snow. We must follow them. They will help us to find Snow-ball!”

Rose looked—and she could see a great many footprints going away across the field. They were Snow-ball’s tracks! The two children followed them all the way and at last came to an old tree. The footprints stopped just by the tree. It was a hollow tree, and there was a hole at the bottom. Noel bent down and looked inside.

“Rose, look!” he cried. “Snow-ball is in the hollow, fast asleep! He is quite safe!”

Rose was so glad. They woke up their little dog, and took him safely home. Mother did laugh when she heard about his adventure.

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"Snow-ball is a good name for him!" she said. "He is a real little snow-dog! *What* a good thing he left his footprints for you to follow!"

THE LITTLE PAINTER

(STORY FOR PICTURE-SENTENCE CARD No. 88)

MARY and John were painting patterns. Mary was very proud of hers. She held it up to show John.

"I have painted some lovely patterns," she said. "I can paint the most beautiful patterns in the world."

"You can't!" said John.

"I can!" said Mary. "Who can paint better ones than I can?"

"I don't know," said John. "You mustn't boast, Mary. It isn't nice."

Now outside the window was a little man who could paint very beautifully, and he heard Mary boasting. So he made up his mind to show her what lovely patterns *he* could paint! He waited until the two children were in bed that night, and then he crept up to their bedroom window.

"I will paint my patterns all over Mary's window, and then she will see that she cannot paint the most beautiful ones in the world!" said Jack Frost—for he was the painter!

The moon shone out and gave him her cold, silvery light. He could see very well. For paper he had Mary's window pane, and it was very big. He had plenty of room for his patterns!

His brush was a frozen snow-flake, and he used it well. He began to paint his patterns all over the window! He painted ferns and trees. He painted feathers and strange curling flowers! All night long he worked, and when the window was quite finished he slipped away.

Next morning Mary jumped out of bed and went to look out of the window—but she could not see through the pane!

"It is all frosted over!" she cried.

"Mary! Look at the beautiful patterns all over the pane!" said John, in delight. "They are much lovelier than yours! Mother! Mother! Come and see our window!"

Mother came in.

"Aha!" she said. "So Jack Frost has been here in the night. He must have heard you boasting yesterday, Mary, and he has shown you that someone can paint much more beautifully than you can!"

"Well, he can," said Mary, looking in delight at the lovely patterns.

"I wish I could work like that! But I know I can't!"

"Jack Frost is very clever," said Mother, and she told them a rhyme:

"The moon is the lamp he paints by,
His paper, the window pane;
His brush is a frozen snow-flake,
Jack Frost, the painter's name!"

A SKATING GAME

CECIL SHARMAN

Not hurried

Key D \sharp 6/8 *mp*

VOICE

Ov - er the pond where we used to play, Jack

PIANO

mp

mf

Frost has spread a white car-pet to-day; Let's put on our skates, how

mf

quick - ly it's done, Is - n't it fun, Oh, is - n't it fun!

Con. A Skating Game

p Slid - ing, glid - ing, to and fro, ov - er the shin - ing

p legato

ice we go, Slid - ing, glid - ing, to and fro,

mf

ov - er the shin - ing ice we go, ov - er the shin - ing ice we go!

p *pp*

Topic No. 45

Bulbs

SECTION I: THE TALK

(The teacher should have a supply of bulbs to show the children—mixed ones, if possible—daffodils, hyacinths, tulips, scyllas, onions, and some crocus corms. As the subject is rather a difficult one, adapt The Talk carefully to the needs of the class.)

HERE are some bulbs. Who has seen things like this before? Most of us have, and we all know one of these bulbs quite well—the onion! Here it is, wearing a yellow coat. The onion is a bulb. The daffodil is a bulb, too—here it is. It wears many thin brownish coats outside. We can hear them rustle if we rub them. Here is a big hyacinth bulb in a purple coat. We may guess that it will have a big flower, for it is such a big bulb!

Here is a tiny bulb—the little scylla. It has a purplish-red coat, and will surely have only a small flower, for it is such a wee bulb! Look at this one—who knows its name? It is a tulip. It wears one coat of red-brown, and looks a very neat, clean bulb!

Now here is something a little different—it belongs to a crocus, but it is not a bulb. We call it a corm. It is made differently from a bulb, and we will see why very soon when we look at it inside. All bulbs are made the same, but corms are different.

We plant our bulbs and our corms deep down in the earth and cover them well in the autumn. We love our bulbs because they are the very earliest flowers of all. The little snowdrop peeps at us in February, and we sometimes see its white bonnets above the snow! The crocus comes next with its yellow, purple, and white cups. Then come the dancing daffodils, spreading yellow gold over our gardens. Hyacinths next, and then the stately tulips in reds, yellows, and pinks!

How is it that the little snowdrops, the big hyacinths and the golden daffodils can flower so early, long before the roses are out, or the poppies and lupins? It is because they each have a bulb, and into this bulb is packed food for them to use, so that they may send up their flowers early in the year! The bulb is their larder. Other plants, without a bulb, have to send up leaves which help to make food for the flower,

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and then, later, the blossom appears—but the bulb gives food at once to the hyacinths and the daffodils, and they can flower very early.

Shall we look at one of these bulb-larders? We will cut an onion in half. Here is a big one. See the knife slice right through it. Now here are the two halves! What is the onion like inside? It is made of fleshy white leaves folding over one another tightly. Look right into the middle of the bulb—you will see the new little plant there, all complete, ready to grow! As soon as it begins to grow it uses up the food in the larder—the fleshy leaves—and can make itself tall and strong and grow its leaves and flower well. As it grows and takes away the food in the bulb, the fleshy leaves become smaller and shrivel up.




We eat onion bulbs because we know they have plenty of good food for us in their fleshy white leaves. The growing plant knows there is good food there too, for itself, and uses it all up! All bulbs do the same; when the hyacinths send up their tall green leaves, with the fat, bunchy flower in between, they are feeding on the food in the larder below, inside the bulb. The daffodils feast on the food in *their* larder too!

But what about the thing we called a corm? It looks very like a bulb, doesn't it, on the outside? Let us cut it in half. See—it is in two pieces. How different it is inside! There are no fleshy leaves in the corm—there is only a solid white round thing, and, set on the top, is the new shoot or shoots. The shoot, or young plant is not in the middle, as we found it in the bulb. But all the same, the corm is a larder, just as the bulb was. That solid white part is the food for the growing plant.

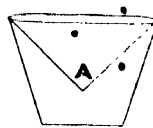
Sometimes we grow hyacinths in a glass vase, so that we may see them putting out their roots. There are some in the picture. Do you see them? The roots grow out from the bottom of the bulb and soon reach the bottom of the glass. Above the roots are the bulbs. Above the bulbs you can see the green leaves and the budding hyacinth. Two of the hyacinths are out. When we first see them growing between the leaves the flower is green—and then gradually we see it changing to a lovely colour. It is like magic!

After the flowers are over, the leaves grow long. We must not cut them off, for they are now making food to store in the larder for next year's flowers! If we cut them off they cannot make food, and then there will be no fat bulb to feed the hyacinth or daffodil next year!

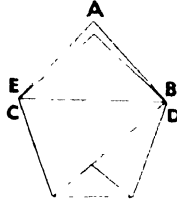
It is fun to grow bulbs in bowls. We will always try to do this, so that we may have the joy of seeing and smelling the earliest flowers of the year in our own classroom. They will flower sooner than those in the garden because indoors it is warm. We may even have some out by Christmas-time!

		
ē net Nell well get pet peg leg met	ē me we he be Pete Enid Eva	ee wheel sleep deep tree creep green seem meet wee




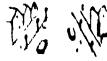
577



589



588

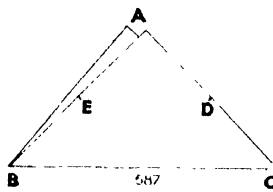
		
ee tree bee free see wee seed feed need	ee sheep creep sleep deep keep peep freeze breeze	ee wheel peel seek week  street sweet

578

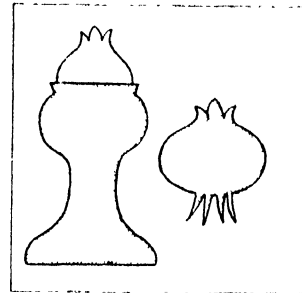
two bulbs




579




587



586

 My bulb is
in flower

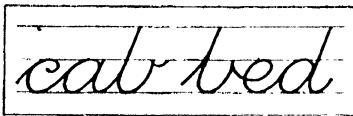
580

 I will dig
a deep hole

581




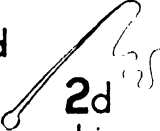



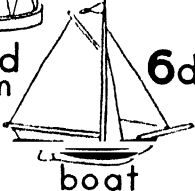

583



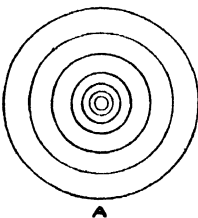
582



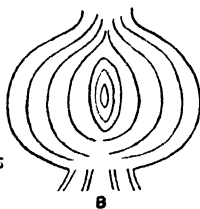
590

	1d top		2d whip		4d trumpet
	5d doll		6d drum		6d boat
	3d ball				

584



A



B

FIG. 577-590.
659

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SECTION II : ORAL COMPOSITION AND LANGUAGE TRAINING

(1) **H**AVE some bulbs for the children to look at. A few hyacinth bulbs, onions, crocus corms, etc. Let the children chat freely about the bulbs, telling what they remember about last year and the flowers they grew from bulbs. Let the children tell what they remember of the snowdrop and crocus (Topic 4).

(2) Let the children observe and describe the outward appearance of the bulb—*shape*—almost round, slight point at top, etc. Covering thin crisp leaves to protect the inner parts from cold and frost. The snowdrop bulb—brown and tiny ; hyacinth bulb, daffodils, several coats ; tulip—one smooth bright brown coat. Let the children find out all about the coverings or coats for themselves. Small roots.

(3) Let them examine the onion and find out the baby plant. Ask what lies round it. Show the children how the leaves round it are swollen and packed with food. (See The Talk.)

(4) Let the children ask questions about the bulbs, and lead them to see why the very first flowers of the year grow from bulbs. Show them if possible a shrivelled bulb from which a fully developed flower has grown. Contrast with young bulbs.

(5) Let them look at the coloured picture. Let them point to (*a*) what the baby plant has become, (*b*) the bulb, (*c*) the roots. Let them notice the colours, the flowers, the leaves—long ; the roots thick and white, the bulb, etc.

(6) Let them tell what they think the children are saying. Each child can suggest something.

(7) Let some children name all the bulbs they know.

(8) Teach these rhymes:

(1) THE BULB

Rain will come, and wind will blow,
Little white roots will go creeping down,
Then softly, a little green shoot will show,
And last, the flower with its lovely crown.

(2)

Little brown bulb that I hold in my hand,
I've dug a hole and I've made it deep,
There you can lie and safely sleep.
Though winter is cold and the nights are long,
And trees are bare and plants seem dead,
Yet spring will come and winter shall end,
And you'll be a daffodil, little brown friend.

(3) SLEEPING-TIME

Baby flowers in brown bulbs,
Are you fast asleep?
Stay there warm and cosy,
Till the Spring does peep.
We are watching over you,
So you need not fear;
Get your blossoms ready
For the coming year.

SECTION III : READING PREPARATION

(1) *Ear-training in Sounds or Phonics*

(a) **P**RACTISE the sound *b* as in *bat*. Lip consonants need a good deal of practice. Let the children say—
Bill and Betty bought some bulbs.

Tell the children their lips must meet and part quickly. Let a child stand before the class and say the sentence while the rest watch how his lips meet and open for *b*.

Bulbs is a good word for the children to practise, because of the *b* sound at the end. Let them think of words beginning with *b* to say—
butter, baker, bake, bee, etc.

Remind the children that *b* and *r* like to go together. Let them practise saying words beginning with *br* (Topic 34): *brown, broom, brush, brother, bring*, etc.

(b) Revise the short and long sound of *e*, and *ee*. Print on the board in three columns *ē*, *ē* and *ee*, as in Fig. 577. Let them read the words in the first column first. Most of the children know the short sound of *e*. They will be able to think of words to add to this column. Let them read the words in the second column. Here *e* says its name. It is the long sound of *e*. Let them notice the word *Pete*. What work does the last *e* do? Compare *pet* and *Pete*.

Let them notice the long *e* in *Eva, Enid*. Lead children to see that in words of two parts or two beats (syllables) there is often a long *e*. In the third column the children will see two *e*'s in the word: this is called double *e* and has just the same long sound. Let the children give other words and print a long list on the board. Some can be got by suggestion: *street, need, beef, bee, see*, etc. Let the children say their rhymes again. Help them to find words with the short *e* and long *e* sound, and write them on the board:

then	creep	be
often	green	we
yet	deep	
end	sleep	
get	trees	
	peep	
	need	

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(2) *Word Recognition*

Revise by flash cards the words already suggested. Teach or revise *were* by "Look-and-say," and show its use, i.e.: The bulbs *were* planted. The books *were* old. You *were* late yesterday.

Show them *where* again. When we put *h* in the meaning is quite different, and *where* means a place.

Where did I put my book? In what *place* did I put my book?

Teach also the words *onion* and *water* as "Look-and-say" words. *Onions* are bulbs. Bulbs need *water*. Add *where*, *onions* and *water* to the flash cards. Use them as described in Topic 44. The children must learn the words *onions* and *water* by spelling them and saying them.

(3) *The Sentence Method*

Let the children give sentences about bulbs. Write them on the board for the children to read. Tell the children to remember some or think of some for the writing lesson. It is the beginning of written composition when the children write their own sentences. Some children want to do this quite early, others have to be encouraged to do it.

Let the children help to choose a good sentence to remain on the board for a day or two, for example:

Bulbs will grow in water.

A lovely flower is sleeping in a bulb.

Tell the children the story of Pete and Betty, who thought they would help their mother by planting all her onions. Help the children to retell the story. What made Pete and Betty think of planting the onions? Where did they find them? Which child thought of digging a deep pit and putting all the onions into it?

Pete dug the pit and Betty brought the onions in her wheel barrow.

What did their mother say when she found all her onions gone?

Show them picture-sentence card No. 89, and let them talk about it. Let some of the children try to read the words underneath. Tell the children that Betty is speaking. Write the sentence on the board:

"Dig a deep pit, Pete, and I will empty the bulbs in my wheel barrow into it."

Let the children notice the sounds of *ee* and *e* in *deep*, *wheel*, and *Pete*; and the short *e* in *empty*.

See how many children remember the sound of *ow* in *barrow*.

Read some sentences from the story, and let the children listen for the sounds of *b*, *br*, *e*, *ee*.

Tell the children the story of Enid's dream. Enid was very fond of bulbs. She had planted a good many in her garden that she hoped would flower—tulip bulbs, crocus corms, hyacinth bulbs and daffodils.

One night she fell asleep. Let the children tell what she saw—hyacinths in purple coats, tulips in tidy, bright-brown coats, daffodils in rather untidy dull brown coats one on top of the other, little crocus

corms, and big onions in yellow coats. They were all walking about on little root-like legs.

Let the children tell what Enid heard them saying. They talked of their lovely flowers and the onions wept.

Show them picture-sentence card No. 90. Let the children talk about it. Read them the sentences underneath:

"We tulips will have green leaves and red flowers, but do not weep, onions, Enid likes you for dinner."

Teach this sentence in the usual way.

Let the children tell what Enid thought when she woke up. Let them act the story. The words of the story will help them. Let the children describe carefully the leaves and flowers of the bulbs they represent, for example, "I am a tulip; one day I shall have long green leaves and a deep red flower," etc.

(4) *Word Lists and Spelling*

Let the children make word lists in their books for short *ē*, long *ē*, and *ee*. The best readers may not need the short *ē* list, if they know the words well. Make cards for the children for long *ē* and *ee*.

As there are so many useful words that contain *ee*, it is a help to the children if they arrange them in different columns, according to the endings. This is a great help to spelling. Let the children make drawings at the head of their columns, as in Fig. 578. They can be shown on the boards how to arrange their words. These lists are useful for word drill; if the children study them in groups, they are a great help to spelling. Used for oral work they help the child to notice and pronounce the final consonant—*creep*, *seek*, *sweet*, etc.

SECTION IV : WRITING

(1) **W** RITING and illustrating some words: *bulb*, *wheel*, *net*, *me* (Fig. 579).

(2) Sentences from writing cards (Figs. 580 and 581). Let the children cover their cards and try them a second or a third time from memory. Let them write some sentences of their own. All their sentences should be read to the teacher.

(3) Some children may want to copy sentences from their readers or from picture-sentence cards.

(4) Give the children figures to practise. Copies can be set for the weak children. Give them practice in drawing these figures: 12, 13, 14, 15, etc., for the sake of the spacing.

(5) Continue to show the top group how to join letters. Show them how to write *c*, *d* and *e*. These are easy letters, because they are like the ones the child has been making. The child has only to learn to join them. Let the children practise the words *cab* and *bed* (Fig. 582). The joining of the *b* and *e* is difficult. The child must learn to dip the little shelf of *b* so as to make room for *e*. Show them several times on the board how to do it, and let them try on the board.

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Writing Patterns (Fig. 583)

It will help the children if they crease their paper to make guide lines. The pattern is made of rows of joined *c*'s superimposed on one another. Remind the children to make the little dot that begins the *c* on a creased line. The dots of the second line must be under the dots of the first line, as in Fig. 583. Let the children try some writing patterns themselves, using the letters *a*, *b*, *c*, *d*. See that they write from left to right and do not lift their pencils.

Arrange to hear some group reading from primers during part of the writing-lesson period. The writing lesson is often a time of busy occupation, as little ones like writing and drawing.

SECTION V : NUMBER

(1) COUNTING as before.

(2) Working addition and subtraction sums with numbers up to 12, with concrete objects and from cards. Ten minutes oral work on the composition of numbers should be taken every day. (See (4).)

(3) Revise the two addition tables learned the first year. Most children will probably know these.

(4) Money sums, using 12 pennies. Let the children have 12 cardboard discs (brown) to represent pennies, and a white cardboard disc to represent 1 shilling. Both to be the right size. Let the children first use the 12 pennies for mental work, i.e. little sums or problems set from the picture card (Fig. 584). Instead of a card the pictures can be drawn on the board. It is worth while, however, making a card as in Fig. 584. Pictures of toys can be cut from magazines or advertisements, and the card can be used over and over again. Prices must be very large and clear.

Ask the children at first questions like this: How many pennies for 1 trumpet; how many for 3?

Let the children place the 12 pennies in a heap and place 1 shilling beside it. These are the same value and will buy the same amount. Let the children tell of what the coins are made. Pennies are copper, and shillings are silver. Tell children that silver is worth much more than copper, and so we can have 12 pennies for 1 shilling. Let the children think of a reason for using silver instead of copper. Silver is lighter. Pennies take up a good deal of room.

Let the children have practice in problems involving pence and shillings, thus:

- (a) How much for 2 trumpets and a ball?
 - (b) How much for 6 tops, 6 whips and a trumpet?
 - (c) How much for a doll and a boat?
 - (d) How much for a drum, a boat and a doll?
- and so on.

SECTION VI : DRAWING AND HANDWORK

(1) *Free Expression Work*

FREE expression work of bulbs in flower or children at work in a garden.

(2) *Drawing to help Writing and Number* (Fig. 585)

The children have seen sections of the onion bulb, so they will have some idea of how the leaves are arranged. Let them look at sections again; draw them on the board so that the child can see how the leaves wrap round each other. Then let them draw the sections shown in Fig. 585. In the case of B, they will find it easier to draw the little baby plant, then the leaves enfolding it and lastly the roots.

(3) *Paper Cutting*

A bulb glass and bulb (Fig. 586). The bulb glass is cut from blue or green paper. To get the two sides of the glass uniform fold the paper. The children should copy an actual glass in their room, and can be helped by a large copy pinned up by the teacher. The bulb is cut from observation of an actual specimen and the paper is not folded. (This is an advance on the first year's work. See Topic 4.) The cuttings are mounted on paper. The child has to use some judgment to make the bulb fit in the glass. Some children may like to show their bulb in flower. In this case let them do so. These cuttings make a pretty decoration.

(4) *Paper Folding*

A plant pot for bulbs (Fig. 589). This is a delightful model for little children. Fold a square in half, as in Fig. 587. C is folded across to E, and B to D, as in Fig. 588, so that CD and BE form one line, as in Fig. 588. The points at A are folded down, one at each side, as in Fig. 589. Little ones will be delighted to fill their pot with earth and stick a leaf or a flower in it!

(5) *Brush Work*

Hyacinth in flower. Let children paint from a plant in their class-room. Brown bulb and roots painted first. Green strokes of brush for leaves, and dainty dots of red, blue, or pink for hyacinth (Fig. 590).

SECTION VII : DRAMATISATION, MUSICAL ACTIVITIES, GAMES, ETC.

(1) *Rhythmic Exercises*

(a) **C**HILDREN march four steps or more on tiptoes according to the phrasing of the music, then stop and clap. For variety let them march eight steps, clap hands on the eighth beat, then tiptoe the next eight steps, clap. Repeat.

(b) Revise some of the exercises taken the first year. It is quite a good plan to go through these systematically.

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(2) *Playground Games*

Let the children stand in little rings (say five rings or circles) anywhere about the playground. Each ring is given a number. If the teacher calls out 1, 2, 3, 4, 5, all the rings dance round. If she calls out one number, say, 3, all the rings stay still except No. 3, and No. 3 dances round alone. When she calls No. 2, No. 3 stands still, and No. 2 dances round, and so on until she calls 1, 2, 3, 4, 5, then all the rings dance round again. At the end of the game the teacher can tell which ring was most alert. The teacher can sometimes give different orders—No. 2, run; No. 3, skip; No. 4, jump, etc. This makes the game more difficult.

(3) *Songs*

- (a) "Spring Rain," from *Song Devices and Jingles* (Harrap).
- (b) Song on pages 670-671, "The Snowdrop Bulb."

SECTION VIII : STORIES

JOHNNY'S LITTLE BULB

(STORY FOR COLOURED PICTURE)

ONE day in October Miss Brown, the teacher, said that the children should all plant bulbs in bowls and glasses. It would be such fun to see them coming up in the early part of the New Year!

So the children brought pennies, and Miss Brown and Lena, the oldest girl in the class, went to buy the bulbs. They bought hyacinths and daffodils. They pressed each bulb before they chose it, for Miss Brown said that those that felt soft were no good. They must be firm and hard.

They took the bulbs back to school in a brown paper bag. How excited the children were! There were twenty-four children in the class. Miss Brown counted out the bulbs. There were twenty-four! So that was all right.

"One for each of you!" said Miss Brown. "Now we will look in the cupboard and see what bowls and vases we have."

The children found four bowls and four tall glass vases which were meant for growing hyacinths in. Miss Brown nodded her head.

"Yes," she said, "these will do nicely. Four of the hyacinths can go in the vases—three in the mauve bowl—three in the yellow one—and the daffodils can go into the other bowls. That will be lovely! Now to-morrow we will plant them. I will buy some bulb fibre and bring it along."

The next day Miss Brown brought a bag of brown stuff—the bulb fibre. She said that bulbs grow well in it, and it was best to use it in bowls that had no hole at the bottom to let out water. Two of the children emptied the fibre into an enamel bowl and mixed it with water till it was just right—nice and damp, but not damp enough for the children to squeeze water from it when they pressed it!

The other children washed the bowls and vases and made them clean. Then Miss Brown said that each child might have a bulb for himself, and they would see whose bulb came up best and was the soonest out. What fun!

When Johnny's turn came, there was only one bulb left, so he had that. It was a hyacinth bulb and Johnny was sad about it because it was a little one, not large and fat like the others.

"Yours is a very small bulb," said Miss Brown. "But never mind, Johnny—it may do just as well as the other big ones!"

Johnny was a polite little boy, so he didn't say anything or grumble at all. He just took his bulb and thought how little it was.

It was fun planting all the bulbs in the bowls! Three hyacinths in one bowl, three in another, the daffodils in the other two bowls, and four hyacinths in the tall glass vases—one in each! Johnny's went into a tall vase—but it was so little that it almost fell into the water!

The children planted the bulbs in the fibre and packed it round them carefully—all but the four hyacinths in the vases. These had water right up to the cup at the top of the vase—and the bottom of each bulb just touched the water, so that the roots would grow out and down.

Then the bowls and vases were put on the window sills. How the children watched them to see them grow! The hyacinths in the glass vases put out long white roots. The bulbs in the bowls put up green shoots—the children could not see their roots, of course.

Johnny's bulb put out rather thin little roots, and not a very big shoot. Johnny felt sure it was going to be the smallest flower of all. The others had such fat, bunchy hyacinth buds! The daffies put up stiff green heads, and everyone wondered which flower would be the first out.

One Monday, when the children came back to school, after a very sunny week-end, they all cried out in surprise and delight—for one of the hyacinths on the window-sill was out! It was a bright blue colour, and the scent was simply delicious!

"It's Johnny's!" cried everyone. "It's Johnny's bulb! Look at it! It has shot up and come out this week-end in the sunshine! Oh, isn't it lovely? You *are* lucky, Johnny!"

How pleased Johnny was! He smelt his hyacinth and asked Miss Brown if he might take it home to show his mother. He was so very, very proud of it!

"It was the smallest bulb of all!" he said to his mother, when he showed it to her.

"It was little but good!" said his mother, and she kissed him. "Like you, Johnny—little and good! I am pleased your flower was the first one out!"

Johnny deserved his good luck, didn't he?

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WHAT A MISTAKE!

(STORY FOR PICTURE-SENTENCE CARD No. 89)

MOTHER had been planting bulbs in the garden, so that they might come up early in the springtime and make the garden gay. There were hyacinths and daffodils, snowdrops and tulips. Mother did work hard, making holes for them and popping them in! She was quite tired when she had finished!

"Oh dear!" she said. "I do hope there are no more to do!"

Pete and Betty put Mother's barrow and trowel away for her—and it was whilst they were putting them into the shed that they saw a whole basket of bulbs! Dear, dear, dear! Had mother forgotten them?

"Poor Mother!" said Pete, looking at the bulbs. "She has forgotten these!"

"Let's plant them for her!" said Betty.

"Oh, that's a good idea!" cried Pete. So Betty got her wheel barrow and she and Pete put all the bulbs into it. There were such a lot.

But do you know, they were *not* daffodils—they were onions! You see, both onions and daffodils have bulbs—and the children thought the onions were daffodils! What a mistake!

"Dig a deep pit, Pete, and I will empty the bulbs in my wheel barrow into it," said Betty.

So Pete got his spade and dug a deep hole. Betty tipped the bulbs into it and then Pete put earth on top of them.

"They are all planted!" he said. "Won't Mother be pleased!"

When they ran indoors, they found Mother getting ready to cook the dinner. She was looking so puzzled.

"I wanted to peel some onions for soup," she said. "But I can't find my onions anywhere, though I have looked all round the shed, where I keep them."

Oh dear! Betty and Pete looked at each other. It must have been onions they had planted, not daffodils! How dreadful!

"Oh, Mother! We found them in the shed and thought they were daffodil bulbs," said Betty. "We didn't know they were onions. We have planted them all!"

How Mother laughed! "Never mind," she said. "You thought you were doing me a kindness, and it was so good of you. You can easily fetch them for me, can't you?"

So off they went to fetch the onions they had planted. Wasn't it a funny mistake?

ENID'S DREAM

(STORY FOR PICTURE-SENTENCE CARD No. 90)

ENID was very fond of bulbs. She loved to see them pushing up their green leaves and pretty flowers so early in the springtime. Mother had given her such a lot for her garden!

"Hyacinths in purple coats!" said Enid, as she planted them.

"Tulips in neat, red-brown ones! Daffodils in untidy brown coats! Crocuses in pretty stripy ones! I do love them all!"

Enid was thinking about her bulbs that night as she fell asleep—and she had such a funny dream. She dreamt that she saw all her bulbs walking about on funny root-like feet!

They were talking to each other.

"We hyacinths are very grand!" said the big, purple-coated bulbs. "We send up tall, green leaves and we have big, sweet-smelling flowers!"

"We crocuses have plenty of yellow and purple blooms!" said the small crocus corms. "The bees love us! You should hear the nice things they buzz to us on warm spring days!"

"We daffodils send up golden flowers that everyone loves!" said the untidy-looking daffodil bulbs, in their raggedy coats of dull brown. "We are very beautiful."

Two bulbs, big and fat, dressed in yellow-brown coats, began to weep.

"Enid took no notice of us!" they said. "She did not plant us in her garden. We are very sad indeed. We are onion bulbs, and we do not know why Enid should not choose us for her garden too."

The neat, red-brown tulip bulbs spoke kindly to the weeping onions. "We tulips will have green leaves and red flowers, but do not weep, onions, Enid likes *you* for dinner!"

"Does she really?" asked the onions, pleased. "We will be happy if she really *does* like us!"

Then all the bulbs ran away on their root-like legs, and Enid woke up.

And when Mother gave her her dinner next day, Enid saw two onions on her plate. She said, "Onions, I *do* like you! You are most delicious!"

She ate them all up—and dear me, they *were* nice! I should have liked to taste them too, wouldn't you!

THE SNOWDROP BULB

ENID BLYTON

CECIL SHARMAN

Gently

Key G $\text{♩} \text{m} : \text{m} \text{II} : \text{I} : \text{I} : \text{r} : \text{r} : \text{r} \text{Is} : - \text{s} : \}$

VOICE

PIANO

p

Little brown bulb, I'll put you to bed, And

$\text{II} : \text{I} : \text{I} : \text{d} \text{Ir} : \text{I} : \text{I} : \text{d} : \text{r} : \text{m} \text{Is} : - \text{s} \text{Is} : \text{s} : \text{s} \text{Id} : \text{d} : \text{d} \}$

spread a brown blan - ket, O - ver your head, And then I will leave you, To

$\text{II} : \text{I} : \text{I} \text{Ir} : - \text{r} \text{I} \text{m} : \text{d} : \text{I} : \text{II} : \text{I} : \text{I} : \text{d} \text{Is} : \text{m} : \text{r} \text{Id} : - \text{I} : \text{I} : \text{I} : \text{I} : \}$

sun-shine and rain, Un - til the day comes, when you wake up a - gain

p

$\text{II} \text{m} : \text{m} : \text{m} \text{II} : \text{I} : \text{I} : \text{I} : \text{I} : \text{r} : \text{r} : \text{r} \text{Is} : - \text{s} : \text{II} : \text{I} : \text{I} : \text{d} \text{Ir} : \text{I} : \text{I} : \text{I} : \}$

May - be the snow, will come si - lent - ly down, And put a white quilt, on the

pp (legato)

The Snowdrop Bulb (cont.)

blanket of brown, And you will be co - sy and sheltered and warm, Quite un-a-fraid in the

bit-ter-est storm. One day I'll come out to see how you fare, And

you'll be a-wake in my gar - den so bare, Looking so bright in your

soft brown bed, - A lit - tle white night-cap, perched on your head.

Topic No. 46

Tree Flowers—Willow and Hazel Catkins

SECTION I : THE TALK

(The teacher should, if possible, have specimens of hazel and willow (goat sallow) twigs for the children to see. She should try to get both kinds of willow twigs—those with catkins containing the golden stamens, and those with the seed-catkins, which are green, once they have developed from the grey fur. Also the teacher should try to get twigs of hazel that contain both the long lambs' tails catkins, and the tiny bud-like seed-flowers, which have red spikes growing out.)

EARLY in the year someone may bring lambs' tails to school, and we put them in a vase and think they are very pretty. We like to see them dangling from the brown twig. Perhaps at first the catkins are tight and green, but the warmth of our room makes them grow long, and then, when we shake them, we see a fine yellow powder fly out from them. This is the pollen, and it will make our fingers yellow if we touch it.

The lambs' tails grow on the hazel-tree. We know this tree well because it grows delicious nuts for us in the autumn! We love to find them and eat them. The pretty squirrel likes to find the nuts too, and the little dormouse.

How is it that the nuts grow for us? It is a strange story. Look on this hazel twig. Do you see these funny bud-like lumps, each with red spikes sticking up from the top? They are not leaf-buds. They are seed-flower buds! The hazel tree has two flowers—one is the lamb's-tail catkin we know so well, and the other is this little bud-like flower with the red threads.

It is the little bud-like flower with the red spikes that makes the nut for us. But it cannot make any nut until it gets some yellow powder, or pollen, from the long catkins that shake on the tree. As soon as the wind blows, the long catkins dance, and the yellow pollen flies out. Some of it blows down to the bud-like flowers, and the red spikes catch the powder. Now the little bud-flower can make a nut for us! All the spring and the summer it grows steadily, and when the autumn comes we see that it has made a shell, with a white nut inside, and has a ragged cloak of green! This is like magic, isn't it! But it is quite true.

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Let us look carefully at the catkins and the red spikes again. Shake the catkin—see the pollen powder fly—some of it has fallen on the red spikes! If the twig were growing on the tree, there would be a nut for us in the autumn!

The hazel-tree has two flowers, as we see—the long catkins and the red-spiked tufts. The pussy-willow has two flowers also—but strangely enough, these grow on different trees! Isn't that queer? There is a golden pussy-willow and a silver pussy-willow. The golden pussy-palm or willow we all know, because we often pick it for Palm Sunday or to take to school. The silver pussy-palm we may not know so well. It has silver pussy-buds, just as the golden pussy-willow did at first—but these do not change to the lovely yellow colour that the golden pussy-palm shows—they grow green, and are not so soft and fluffy-looking. They are not so pretty. (If the teacher has specimens of both willow catkins she should show them—if not, she should use the picture.)

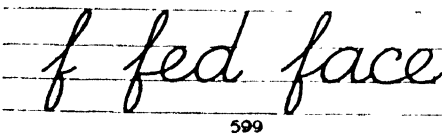
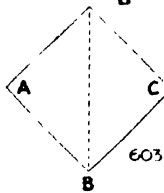
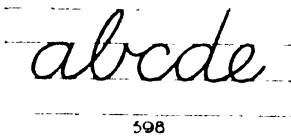
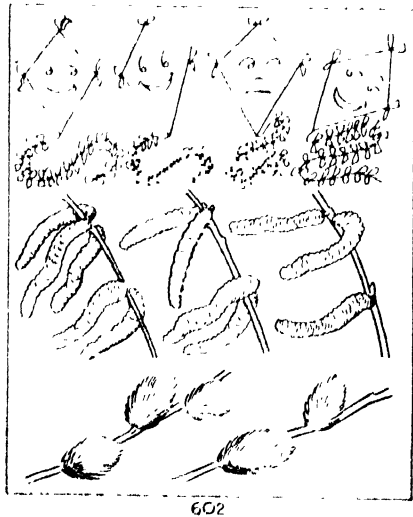
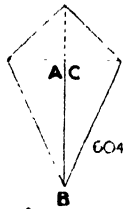
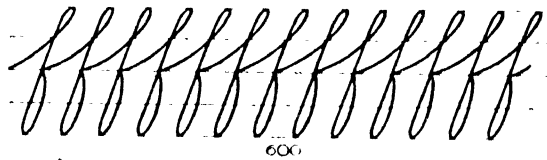
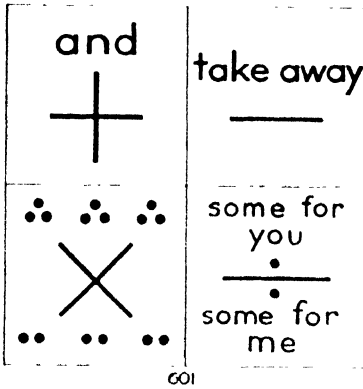
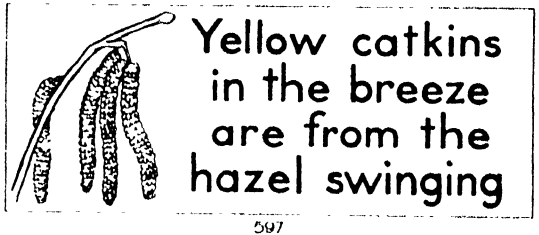
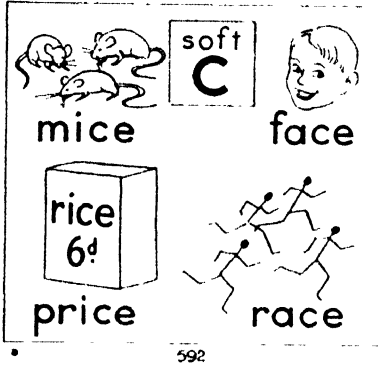
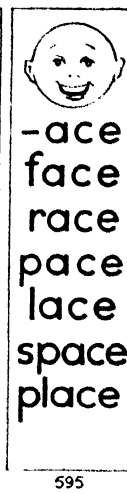
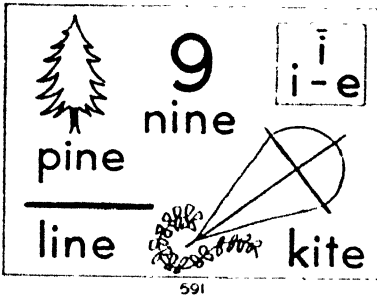
What makes the golden pussy-palm so yellow? At first it is grey and furry. As it grows it pushes out yellow stamen heads, and these are full of yellow pollen powder, just as the hazel catkins are. It is the yellow pollen powder that makes the golden palm such a lovely colour. The silver pussy-palm catkins have no yellow pollen powder—they are just seed-boxes that are waiting for some of the pollen so that they may make good seed for the willow-tree. As they have no yellow pollen they do not change to a beautiful gold, but grow green. Here are some. Look at them well. They are quite different from the golden pussies.

The long lambs' tails are not at all like the catkins of the pussy-willow. Look at them both, and see them. The lambs' tails are long and hang down. The pussy-willow catkins stand up and are not long, but round and fat. The wind helps the hazel catkins to send their pollen to the red spikes near by—but it is the bees that help the pussy-willow. There is sweet nectar for them in the golden pussy-catkins, and the bees hurry there to sip it, buzzing loudly. Some of the yellow pollen powder is rubbed off on to their backs, and when they visit a green seed catkin on a near by pussy-willow, a little of the pollen falls from their backs on to these catkins—and then, in the same way as the hazel seed-buds made nuts for us, the willow seed-catkins make new seeds for the willow.

We will be careful not to hurt the willow-trees when we go to cut pussy-palm for Palm Sunday. We will not break the twigs, but we will ask someone older to cut them neatly for us. It is sad to see a beautiful willow-tree spoilt. We will never spoil anything lovely.

SECTION II : ORAL COMPOSITION AND LANGUAGE TRAINING

- (1) **E**NCOURAGE the children to look at the trees in the parks or gardens. Let them talk about the trees and what they have noticed. Some have no leaves. Now is the chance to see some of the flowers of the tree.



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(2) Show specimens (or the coloured picture) of the hazel catkins. Let the children tell the wonderful thing about the hazel. The flower has two parts. Let them describe the two parts: (a) The long yellow catkins, called "lambs' tails." What makes them yellow? (b) The seed-box which is just a wee tuft with stiff red threads on it. What work has the flower to do?

(3) The little seed-box with its red thread helped by the long yellow catkins produces the sweet hazel nuts that Mr. Squirrel likes for his dinner. Let the children tell what they remember of the hazel nuts. How long do they take to grow? (Topic 34).

(4) Show the children some willow catkins. Let the children tell why the willow-tree is so wonderful. One tree is the golden willow or golden pussy-willow; the other has silver-grey catkins, soft as velvet, so people call them "silver pussies." The "silver pussies" are the seed-boxes, "the golden palms" or "golden pussies" have the pollen.

(5) Let the children tell why the bees like the willow catkins.

(6) Let the children tell if possible the difference between the hazel catkins and the willow catkins.

(7) Let the children talk freely about the picture. The hazel catkins look like *tassels*. Some children will associate the "golden willow" with Palm Sunday, or baskets made of willow stems, cricket bats. Free talk and association of objects are of great value.

(8) Teach these rhymes:

(1) HAZEL CATKINS

Like little tails of lambs,
On leafless twigs my catkins swing,
They dingle-dangle merrily,
Before the wakening of the spring.
Beside the pollen-laden tails,
My tiny crimson tufts you see—
The promise of the autumn nuts
Upon the slender hazel-tree.

(2) A CALL TO THE SILVER PUSSIES

Come, pussy! Pussy-willow!
Within your close brown wrapper, stir.
Come out and show your silver fur.
Come, pussy! Pussy-willow!

(3) PUSSY-WILLOWS

Wee pussy-willows in coats of grey,
Swaying, swaying,
Calling us forth to the fields away,
Playing, playing.

Where have you been all the winter long ?
 Did you come back with the robin's song ?
 We have been seeking you, O, so long,
 Out in the chill March weather.

SECTION III : READING PREPARATION

(1) *Ear-training in Sounds or Phonics*

(a) PRACTISE the sound of *p* as in *pat*. This is another lip sound, and children need much practice in lip movements. Remind the children to make their lips meet and part quickly. Let them say—*pussy, pollen, Polly, pudding*. Let them suggest words beginning with *p*.

Tell the children that *p* blends very well with *r* and *l*. Let them listen to these words—*pretty, price, please, pleasant, play*. Let the children think of other words, and get other words from them by suggestions.

(b) Revise the long sound of *ā* and *ō* in words like *cake* and *rope*. Let them tell *one* way by which short *a* becomes long, i.e. by the addition of *e* at the end.

Teach the sound of long *i*. Print on the board words with the short *i* sound—*pin, kit, hid, win*. Let the children read them. Let the children add a final *e* in coloured chalk. Show them picture card (Fig. 591) and let them tell the words and note again the final *e*. Help the children to suggest other words and write them on the board ; for example, *mine, shine, white, like, quite, time, lime*. Let the children use the suggested words in sentences so that they understand them. This book is *mine*. I can draw a white *line* on the board. The sun *shines*. It is *time* to go home. With backward children, leave out difficult words like *quite* and *lime*, unless children are very familiar with the *lime* tree.

(c) Revise soft *c* in connection with long *i* and long *a*. Print on the board examples of the two sounds of *c*, as in Topic 40 (The 1st Year), Fig. 492 ; draw the letters in two colours. Children already know the hard sound. Let children who have forgotten the soft sound, find out by the pictures (Fig. 592) what the soft sound is. Let them tell that it is just the same in sound as the letter *s*. Let them also notice the silent *e*. Let the children think of words to go in the columns on the board under hard and soft *c*. Many of the words must be suggested to the children—*catkins, cake, come, came, call, nice, spice, ice, place, lace, space*, etc.

(2) *Word Recognition*

Continue to use flash cards for irregular and difficult words. Add *here, there, and watch* to the flash cards. Place the card with *here* on it, close to the teacher, and the *there* card as far away as possible. Point to the first and say: "This card is *here*." Then point to the second and say: "That card is *there*." Let the children use the words with reference to objects near or away from them; then let them learn the words by

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spelling. Show them *watch*. Let each child perform some action and tell the others to *watch*. Let them point to the word when they say it. Give the children a test on all the flash cards. Remind them they must recognise the word at a flash. They must not sound the letters.

(3) *The Sentence Method*

Let the children give sentences about the hazel catkins and the willow catkins. Write some on the board for the children to read. Let them choose a sentence or verse to have written on the board for the week. They will like these sentences:

The pussies on the willow-tree
Are soft and furry as can be,
And yet you never hear them mew
As other little pussies do.

Point out the long *o* sound in *willow*.

Tell the children the story of Peter and his Kite.

Let the children retell the story. What was Peter's sister called? Cissy? Where did she stand to see the kite? On a stile. What happened to the kite?

Show them picture-sentence card No. 91. Let them talk about it. Let them notice the little dog.

Write on the board the sentences underneath:

"Watch me fly my kite," cried Peter. "See the long line in my hand. It is fine fun."

Let children volunteer to read the sentence. *Watch* they have learned as a "Look-and-say" word. Point out the long *i*'s in *kite*, *line*, and *fine*. Remind the children that the sound of the letter *y* in words like *sky* and *fly* is just like long *i*. Let them notice the long *i* in *cried*. Teach the sentence, if necessary, to a backward group, while some are illustrating it.

Print some other sentences from the story on the board for the children to read, for example:

Cissy stood on a fence and watched.

"I hope it will not catch in a pine-tree," she said.

The children will be pleased to tell how the story ends. The little dog ran away with the long line and the kite and all.

Tell the children the story of The Race. Let them retell it. Who took part in it? Polly, Kitty, Peter, Cissy, and the little dog, Mike. What was the prize? A bunch of golden willows. Who won? Show them picture-sentence card No. 92. It shows the race. Let children come out and talk about it. Read them the sentence underneath.

"Bow-wow! I will win the race," barked Mike, "I like a nice prize."

Teach it in the usual way to the children who cannot read it. Let them point to each word; encourage them to get the word where possible by sounding the letters when their memory fails. A child has to have a

very good memory to read without the help of some phonetics. Point out to all the children the short *i* in *will*, and *win*, the long *i* in *Mike*, *like*, *nice*, and *prize*, the soft *c* in *race*.

See that the duller children remember *z* and its sound in *prize*.

While some children illustrate and write these sentences, others make sentences with words or select picture-sentence cards to read; some groups read to the teacher from their primers while a second group is preparing a page to read. Difficult words can be taught to the groups.

Use the sentence strips on Sheet 10 (page 688b) for tests and for revision. The slow children enjoy matching these strips with the picture-sentence cards.

(4) *Word Lists and Spelling*

Let the children make a list of words containing short *i*. This is very necessary revision for the duller children. Make one if necessary for class work and word drill. Let the children put what figure they like at the top of the list, as in Fig. 593. Make a card for words containing long *i*, as shown in Fig. 594. Let children suggest words for it and keep a list of their own in their books. Make lists also for words containing soft *c*. Have lists of "ace" words and "ice" words, as in Figs. 595 and 596. Let the children notice, as they find words, that *c* generally (not, of course, always) has the hard sound at the beginning of a word—*cap*, *cot*, *cup*. The soft sound is most often found in the middle and at the end of a word. Then, too, *c* is hard and has the *k* sound before letters *a*, *o*, *u*, and the soft sound before the letter *e*. (See lists, Figs. 595 and 596.) It may be wise to let the slow children read or make lists of words beginning with hard *c* and *k*. (See Topics 11 and 18 (1st Year).)

SECTION IV : WRITING

(1) **W**RITING and illustrating some words: *catkins*, a *race*, a *kite*, *face*, *rice*, *pine*.

(2) Sentences from the board or from writing cards. Fig. 597 shows a card for writing and drawing.

(3) A sentence of their own.

(4) A sentence from their reader or picture-sentence cards.

(5) Quick children may need more writing cards. Cards can be made by the teacher from old reading books. Cut out suitable pictures and sentences and paste them on a card.

(6) Continue to teach the best group how to join letters. Revise the letters taught. Let the children write *abcde* as in Fig. 598. They like the idea of writing the alphabet in the right order. Let them practise the difficult join of *bc*. Show them how to make the written letter *f*. Some find this difficult. Show them several times on the board and let the children practise on the board. Let them notice it has a long straight line. Children can call it the back; they must keep the back straight, the loops are on the same side. Call attention by question to the fact

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that the crossing of the loop and the straight line and the closing point are not together. Point out the position of each. Let them write some *f*'s and the words shown in Fig. 599.

Writing Patterns (Fig. 600)

A row of joined *f*'s. Let the children try to keep the backs straight and all at the same slope. Make sure the curves are on the right side. Three creased or drawn lines will help the children. Let them colour the pattern how they like. Let them try to make other patterns by writing the letters they know.

SECTION V : NUMBER

(1) **C**ONTINUE counting exercises to make the children thoroughly familiar with the sequence of numbers to 50. Do not let the children always begin their counting practice (whether oral or written) from 1 or 2. The teacher should start them from zero or different numbers, for example (a) from 7 count in 1's to 45, (b) from 13, count in 2's to 45, and so on.

(2) Some suggestions for mental work.

(a) What are four 2's? (Backward children may use apparatus if really necessary.)

(b) How many do 6 and 3 make?

(c) Take 4d. from 6d. How many pennies left?

(d) Take 6d. from 10d. How many pennies left?

(e) How many ears are there on 5 cats?

(f) Write down (in figures) 14, 24.

(g) 4 tops, 2 tops, and 1 top. How many tops?

(h) 4 pennies, 3 pennies, and another one. How many?

(i) I once had 5 pet rabbits. One died and one ran away. How many were left?

Some sums like the above should be given every day for oral work.

(3) When children do much individual work the use and recognition of the signs $+$, $-$, \times , and \div are needed earlier than in class work. The children probably know $+$ and $-$ by now, but it is a good plan to paint all the signs in red on a card to show from time to time (Fig. 601). Let the children sometimes draw them and write their meanings. The word *multiply* will be strange to the children, but they will be quite familiar with grouping things into equal bundles of 2, 3, 4, etc., so the sign can be taught in connection with groups. It means how many things in 3 bundles of 3 or 3 bundles of 2, or 2 bundles of 5, etc. Little groups are painted on the card as shown in Fig. 601. Later, children learn that 5×3 means 3 groups of 5, or 3 times 5. It is very useful at first to associate the sign \times with groups. The word *divide* will be known from the division of sweets or nuts by a child. He sees at once that the lying-down line divides the two dots.

SECTION VI : *DRAWING AND HANDWORK*

(1) *Free Expression Work*

FREE expression work of catkins or children running a race.

(2) *Drawing to help Writing and Number* (Fig. 602)

- (a) A row of kites with tails.
- (b) A row of hazel catkins. How many catkins on each twig?
- (c) A row of willow catkins. How many pussies on each twig?

(3) *Brush Work*

Willow catkins from nature.

(4) *Chalk Drawing on Brown Paper*

Hazel catkins from nature. Stalk grey, catkins pale green, thickly dotted with yellow.

(5) *Paper Cutting*

Willow and hazel catkins. The twigs are cut from brown paper and the catkins from yellow or green paper. Let the children look at the real catkins and arrange theirs properly on their twigs.

(6) *Paper Folding*

• A kite. Let the children fold a square in half as in Fig. 603, to get the diagonal. Fold corner A over to the diagonal so that AB lies along it; fold corner C over in the same way so that the kite shape (Fig. 604) is obtained. Keep A and C in place with a little Gloy. Let the children draw a funny face on their kite, add a tail and see if it will fly.

SECTION VII : *DRAMATISATION, MUSICAL ACTIVITIES, GAMES, ETC.*

(1) *Dramatisation*

PRETENDING to fly kites.

(2) *Rhythmic Exercises*

Ball bouncing and tossing to music. (Any music in three-four time will do.) The children can have real or imaginary balls.

(a) On the first beat the child steps forward and bounces the ball. See that the children lift the right arms well and look at the spot where the ball is to bounce. This occupies one bar. This exercise needs much practice. The teacher must emphasise well the first beat of each bar, so that the children bounce their balls at the right time. The teacher can watch to see that the right speed is obtained. The music should be played fairly softly, the rhythm is very important. The children can practise first without balls and then with balls. Do not begin ball tossing until this exercise has been learned.

(3) *Playground Games*

Quick Jack. One child (Jack) stands alone in the middle of the play-

TWO YEARS IN THE INFANT SCHOOL

ground. The others stand at the bottom. Jack counts ten to himself as he stands with his back to the others, who step quickly and quietly towards him. At ten Jack turns round, if he sees anyone moving he sends him back to begin again. When a child runs past Jack without being seen by Jack he takes Jack's place and the game begins again. It is difficult for some little ones to play the part of Jack. The teacher can take the part for several games.

(4) *Songs*

“Great Big Kite,” see pages 686–687.

SECTION VIII : *STORIES* WHAT THE CHILDREN FOUND (STORY FOR COLOURED PICTURE)

IT was a lovely spring day. Ellen and Joan and Brian were sitting round the table in their playroom. Ellen was painting. Joan was reading. Brian was making something with his bricks. Nobody noticed that the sun was shining brightly, and that the sky was as blue as forget-me-nots.

Mother came in and looked at them.

“Why are you indoors on a lovely day like this?” she cried. “Ellen, Joan, Brian—you really must put on your hats and coats and go for a good walk.”

“Oh, Mother, we don't want to!” said Ellen, crossly. “We are all busy.”

“You can be busy indoors to-night, or when it rains,” said Mother. “Put away your things and go and see what you can find in the woods to-day. It will be lovely there.”

“We shan't find anything!” said Joan. “The trees are still bare. There aren't even any blackberries or nuts to eat! I don't want to go!”

“Hurry!” said Mother. “I want you to go whilst the sun is so bright.”

So the three children put on their coats and hats and set off for a walk.

“As if we shall find anything to-day!” said Brian. “It's not even summer yet!”

“All the same, the sun is very nice and warm,” said Ellen. “I'm quite glad we came out.”

“The wind feels nice, too,” said Joan. “I say! I wonder if we shall find any primroses. We might, you know. Mother is fond of primroses. It would be nice to take some back for her.”

“Yes, she threw away the old flowers this morning,” said Brian. “Let's see if we can find enough flowers to take back to fill all her empty vases!”

So, when they came to the woods, they looked about for something to take home to Mother. And they found such a lovely lot of things!

First Ellen found some hazel catkins dancing in the breeze! They were quite yellow with pollen. She picked some pretty twigs and showed the others what she had found.

"Look!" she said. "Do you see the two flowers on this hazel twig? The catkins are one flower and the red-spiked buds lower down are the other flowers! Our teacher says it is the red-spiked flowers that make the nuts for us in the autumn!"

"Mother will be pleased to see such lovely lambs' tails," said Joan. "She loves them. The hazel-tree has hundreds of shaking lambs' tails—look, Brian!"

But Brian had found something else. He had found a pussy-palm tree full of golden catkins! He was so pleased.

"Look, you girls," he called. "See this golden willow? I have a knife with me, so I can cut a few twigs very neatly without spoiling the tree. Listen to the bees in it!"

"They have come for the sweet nectar in the catkins," said Joan. "See, Brian, there is another willow tree near by—but its catkins are green, not yellow. I wonder why?"

"It is because they are the *seed*-catkins, and these are the pollen-catkins," said Brian, busy cutting some twigs. "The pollen makes these catkins yellow. The seed-catkins have no pollen, so they grow green. But at first both catkins are grey, furry pussy-buds. You have to wait till they grow a bit before you know if they are going to be yellow pollen ones or green seed-catkins. Mother says the pussy-willow grows its two flowers on different trees, not on one tree, like the hazel."

"Cut some of these green seed-catkins too," said Joan. "I'd like to take them home as well."

"Look, look! I've found some primroses!" cried Ellen, dancing up. "They were under the trees!"

What a lovely lot of things the children had to take home to Mother! Look at them in the picture, carrying their treasures! I would have liked to go that walk with them, wouldn't you?

They ran all the way home. Mother was so pleased to see their happy, rosy faces—and *how* delighted she was with the hazel catkins, and the golden pussy-willow and the green willow catkins and the primroses, too!

She put them all into her vases. They looked beautiful.

"I am having a tea-party this afternoon!" she said. "Now my room will look lovely! I shall tell everyone that you found all these things for me!"

She did—and her friends said, "We wish *we* had children like yours! What sharp eyes they must have when they go for walks!"

I expect your eyes are sharp too, aren't they?

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MIKE AND THE KITE

(STORY FOR PICTURE-SENTENCE CARD No. 91)

CISSY and Peter went out into the field to play with Peter's new kite. It was a lovely one. It had a face painted on it, and Daddy had made it a tail of bits of paper. He had given Peter a stick round which he had wound a long piece of string.

Peter was excited. He had never flown a kite before. What fun it would be!

"Wuff, wuff!" said Mike the dog, who wanted to help. But Peter sent him away.

"Go away, Mike!" he cried. "We don't want you! Go away!"

Mike was cross. He did so badly want to play. Cissy stood on the fence and watched Peter take hold of the kite and throw it up into the air.

"I hope it will not catch in a pine-tree!" she said.

"Watch me fly my kite!" cried Peter. "See the long line in my hand. It is fine fun."

Just as the kite was beginning to fly nicely the string was jerked right out of Peter's hand! Mike had got the string in his mouth and had pulled it away from Peter! And what do you suppose the naughty little dog did next?

He ran away with the kite!

Yes—he did! The string was in his mouth, and away he ran! The kite flew high in the air, but could go no higher because Mike held the string.

"Oh, naughty dog, naughty dog!" shouted Peter. "Come back!"

But Mike ran on and on—and then the wind began to blow so strongly that the kite tried to go higher—and it very nearly took Mike up into the air, too!

Peter rescued him just in time. He caught him and took the string. Mike ran away under a bush, for he knew he had been very naughty.

And after that Cissy kept a watch on him and wouldn't let him go near the kite! Peter flew it higher and higher—you should have seen it! It nearly touched the clouds!

"It's the finest kite in the world!" said Peter proudly. "Wasn't it a good thing that Mike didn't bite through the string and let the kite go, Cissy?"

It *was* a good thing, wasn't it!

THE RACE

(STORY FOR PICTURE-SENTENCE CARD No. 92)

POLLY, Kitty, Peter, and Cissy had found a lovely golden pussy-palm tree. Its catkins glowed yellow in the sun. How beautiful they looked! The bees hummed round the bush and the children shouted round it too.

"Let's cut a few twigs to take to school!" said Polly. "Peter, have you a knife?"

Peter had a pocket-knife and he took it out. He neatly cut a bunch of golden pussy-palm and showed it to the others.

"Who shall take it to our teacher?" he said.

"Let's run a race for the pussy-palm!" said Polly. "Whoever wins it shall take the pussy-palm to school!"

"We'll start by this hazel-tree," said Cissy. "Now, all stand in a row. When I say one, two, three, GO, you must all run off. Race to the pussy-palm tree. Whoever gets there first shall have a prize of pussy-palm. Are you ready?"

"Yes," said the others. They stood in a straight row by the hazel-tree and waited for Cissy to count.

"One, two, three, GO!" she cried.

Off they all went. How they ran! Someone else joined the race, too. Who was that? It was that naughty little dog, Mike.

"Bow-wow! I will win the race," barked Mike, "I like a nice prize!"

He did win the race—but Cissy would not give him the prize.

"You don't go to school," she said, "so you can't take these catkins to our teacher. Run away, Mike!"

"Peter won the race," said Polly. "He does run fast! Give Peter the pussy-palm, Cissy."

So Peter took the pussy-palm to school and his teacher *was* pleased. It is in a big vase on the window sill, and looks perfectly lovely. It is as golden as the sun. Wouldn't you like to see it!

GREAT, BIG KITE

ENID BLYTON

CECIL SHARMAN

With a free swaying motion

Key Eb

VOICE

PIANO

mp

Where are you going to, great big Kite,

Wag - ging your long, long tail, Will you vis - it the sun so

round and bright, Or the moon all sil - ver - y pale? Will you

go to the clouds that fly in the sky, Will you sail where the sky - lark

Great Big Kite (cont.)

1 Eb
ff :-: -| :-: -| t :-: .l :s |m :-: .m :m | l :-: f |r :-: : | s :m :s |m :-: .m |

sings, — And talk to the rooks in the tall elm trees, Flap-ping their big black

wings.

Ah! lit-tle boy, I should vis-it them all, If you

wouldn't hold on so tight, — I should fly far a-way, A speck so small, And I'd

soon be out of your sight.

Topic No. 47

Opening Buds of Trees

SECTION I: THE TALK

(The teacher should bring to school as many of the commonest buds as she can—for instance, the horse-chestnut, the beech, the lime, the oak, and the ash. To these she can add the birch, the elm, the sycamore, and the plane, if she wishes. It is best, however, to deal with a few rather than many, as the children find the difference between the various twigs muddling at first. It is a help if the teacher also brings a brussels sprout, to show the way a leaf-bud packs its leaves.)

MANY of the trees still have no leaves, because it is too early in the year. Only the evergreens stand covered in green leaves—but as we know, they do not throw down their leaves in the autumn as most trees do.

Very soon all the other trees will begin to grow their leaves too. They are just waiting for the warm sunshine to open their buds—for that is where each tree hides its little new leaves!

Here are some twigs with buds on. These are the buds—these little brown lumps. Inside each bud is packed a bunch of green leaves, ready to unfold at the right time. Shall we open one and see inside?

There! Do you see all the tiny green bits inside the bud? You would not think that they could grow into big new leaves, would you? They seem so tiny. They are very beautifully packed. Each tree packs its leaves very carefully. Some roll their leaves up. Some fold them. Some pleat them like a fan. They take up much less room if they are packed carefully.

Let us look at this brussels sprout. It is a bud, and has lots of leaves inside. See how carefully they are packed! We can see them easily because this is a very big bud. Those on the trees are small, and it is difficult to see the leaves inside. The brussels sprout helps us to see how well a plant can pack up its many leaves.

We all know one bud—the horse-chestnut bud! We know it because it is large and fat and sticky. *How* sticky it is! The stickiness helps to keep the frost away. Look at the buds. They are brown. Let us take off the brown coat—there are many scales, as we call them—they get

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paler as we peel them off. Inside is a woolly blanket into which are packed the tiny leaves, folded like a fan.

Sometimes we may find a flower in the horse-chestnut bud, too. How clever the tree is to pack away a flower as well as leaves inside its brown buds! If we stand the horse-chestnut twig in water we shall see it put out its green fingers. It will be fun to watch it. We shall first of all see the brown coat unfold, and we shall see the woolly blanket inside—and then the green leaves will put out their five or seven fingers.

Who knows what tree this twig belongs to? Do you see its long, pointed buds, glossy, brown, and sharp? Who would like to feel how sharp the buds are? They belong to the beech-tree. We know the lovely beech-tree because in the autumn it changes to a beautiful deep gold. We shall know it in winter now, for no other tree has such long, pointed buds. They are so thin and pointed that it seems impossible for leaves to be packed inside, waiting to come out!

Here is an oak twig—so different from the pointed beech, with its fine, regular buds. The oak has many buds, little and big, a bunch of them at the top of the twig and others here and there up the stem. It is not a bit like the beech or the horse-chestnut.

The lime-tree has reddish buds. Here they are, growing neatly up the stems. They are nice, clean-looking buds, and we will put them in water, too, and watch the leaves come peeping out.

Here are some queer-looking buds—so hard and black! What tree do they belong to? Who knows? They come from the tall ash-tree. Its buds are always very black, and very hard. Feel them. They grow in pairs and look very flat. We shall be sure to know the ash buds again when we see them!

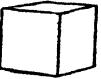





All trees have buds, and none of them is exactly like another tree's buds. We can tell one tree from another in winter by looking at the buds, just as we can tell the trees in summer by looking at the leaves. It would be fun to try. Next time we go out we will see if we can find a horse-chestnut, an oak, an ash, a beech or a lime, for we know all their buds and have them here in water. We will notice too, how beautiful the tree branches look against the sky, interlacing each other where their twigs cross.

The trees are lovely in summer-time when all their fresh new leaves are out—but they are lovely in winter too, when their bare branches stand out against the blue sky, and show hundreds of small buds, ready to burst when the spring sunshine falls on them in March and April.

SECTION II : ORAL COMPOSITION AND LANGUAGE TRAINING

(1) **L**ET the children have twigs of some of the commonest trees in water in the classroom to look at, and talk about—especially the horse-chestnut, oak, ash and beech, etc.

(2) Let the children talk about trees—some trees have no leaves and their branches make pretty patterns against the sky. Some trees are

<p>ū</p>  <p>cube</p>  <p>tulip</p>  <p>tube</p>	<p>U=oo</p>  <p>bush</p>  <p>full</p>  <p>flute</p>
--	--

605

$10 + 0 = 10$
 $9 + 1 = 10$
 $8 + 2 = 10$
 $7 + 3 = 10$
 $6 + 4 = 10$
 $5 + 5 = 10$

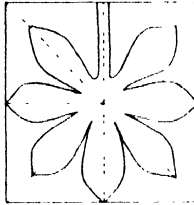
614

$10 - 0 = 10$
 $10 - 1 = 9$
 $10 - 2 = 8$
 $10 - 3 = 7$
 $10 - 4 = 6$
 $10 - 5 = 5$
 $10 - 6 = 4$
 $10 - 7 = 3$
 $10 - 8 = 2$
 $10 - 9 = 1$
 $10 - 10 = 0$

615

g go of

611



617




Green leaves
green leaves
are you
awake up in
the tree?


610

ū


bud
puddle
mud




tub
rub
cub




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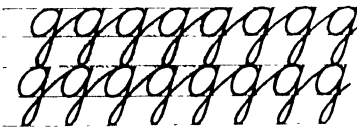
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

but
butter



606



612

 3 ^d	+	 4 ^d	=
 2 ^d	+	 9 ^d	=
 5 ^d	+	 6 ^d	=
 7 ^d	+	 2 ^d	=

613

ū

tulip
tube
cube
mute
use
fuel


607

ū

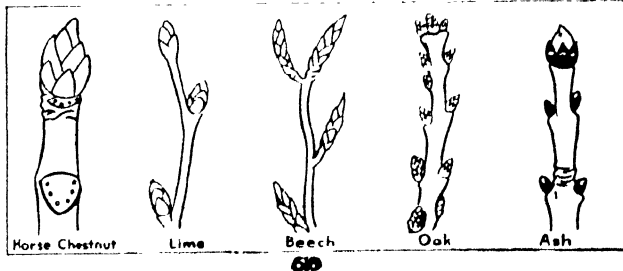
bull
pull
full
push
bush
butcher

608

Ash buds
are black



609



Horse Chestnut

Lime

Beech

Oak

Ash

616

FIGS. 605-617.

691

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always green—evergreens. Let the children name some. Where are the leaves of the bare trees? Sleeping in the buds all the winter.

(3) Let the children describe the buds of the horse-chestnut—large, dark covers (scales), paler coats underneath; right inside a white woolly coat next to the baby leaves. The baby leaf beautifully folded up like a fan. In the warm sunshine it unfolds into seven little fingers pointing down, etc. What is there in some buds as well as leaves?

(4) Let children distinguish between the different kinds of buds. The fat little oak buds grow in bunches at the end of a twig; beech buds, long, glossy, pointed; ash buds black and flat—these grow in pairs; horse-chestnut buds, very fat; lime buds, a reddish colour, etc. Describing these buds is a great help to a child's vocabulary.

(5) Let the children have a brussels sprout to look at. This is really a very big leaf bud, and the children can see easily the wonderful way in which leaves are packed.

(6) As well as talking freely about the buds in their room, let the children talk about the coloured picture. Revise these words: *trunk, branches, forked branches, twigs, buds, leaf-buds, flower-buds, boughs*. Let the children notice the *interlacing* twigs and branches against the sky. The buds point upwards. General appearance of trees, etc., etc.

(7) Teach these rhymes:

(1) CHESTNUT BUDS

A little rain and a little sun,
And a little pearly dew,
And a pushing up and a reaching out,
Then fan-like fingers all about,
Yes, that's the way horse-chestnuts grow,
As you know.

(2) A SKIPPING GAME

Up the road and down the road and up the road again,
All across the meadow-land, and through the shady lane;
Over hill and valley, skipping merrily we roam,
Down the road and up the road—and here we are at home!

Language and Speech-training Stories (U.L.P.).

(3) SIGNS OF SPRING

The melting snow says, "Drip, drip, drip,"
The little frog says, "Hop, hop, hop."
One little bud says, "Peep, peep, peep,"
Another little bud says, "Creep, creep, creep."
A third little bud says, "Sun, sun, sun,"
A fourth little bud says, "Come, come, come."
The busy little bee says, "Hum, hum, hum."
And all the little flowers say, "Spring has come."

R. M. SEAFORTH.

(4) ,

Robins in the tree top,
 Blossoms in the grass,
 Green things a-growing
 Everywhere you pass;
 Sudden little breezes,
 Showers of silver dew,
 Black bough and bent twig
 Budding out anew.

T. B. ALDRICH.

SECTION III : READING PREPARATION

(1) *Ear-training in Sounds or Phonics*

(a) **L**ET the children practise the vowel sound in *up*. Tell the children it is the short sound of *u*. Write words on the board for the children to read, and get some words from the children: *up, pup, cup, bun, fun, run, bud, mud, tub, cub, rub, but, butter, puddle, lump, jump, pump, uncle*, etc. Some children, especially north-country children, need to practise this sound carefully. Let them get *up* right first. Tell them to drop the lower jaw a little and open their lips—then say *up, cup*.

(b) Tell the children that *u* has a long sound in some words that is just like its name. We find it with this sound at the end of the "Look-and-say" word *you*. Print on the blackboard the word *cut*, and ask the children what we should do to make letter *u* tell its name. As they have seen the effect of final *e* on the previous vowel in the case of *a, o, and e*, they will be able to supply it here and *cut* will become *cute*, *tub* will become *tube*, *cub* will become *cube*, *us* will become *use*. Show them the pictures on picture card (Fig. 605), and let them tell the names of the things in the first column. Point out that in *tulip* there is no final *e*, yet the *u* is long. Let the children tap the desk gently as they say the word *tulip* and they will see there are two parts or syllables. That is why the *u* is long. Help the children to think of some other words—*tune, June*, etc.

Let the children look at the pictures in the second column and say their names—*bush, full, flute*. The sound of *u* in these words is like the sound of *oo*. It is slightly different from the long sound of *u*.

To practise this sound let the children say the word *pull* and listen to the vowel sound. The teacher says it to them while they listen and watch her lips. The lips must be pushed well forward to say the sound.

Let the child say *push, pull, full, bull*.

Write these sentences on the board for them to read:

The buds push up.
 Una plays a tune on her flute to us.
 Pull me up the hill, etc.

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Let the children give a list of similar words, remembering the distinction in sounds:

June	bull	tune	huge	put
rude	pull	pure	use	butcher
flute	push	cure	ju-jube	

(2) *Word Recognition*

Use the flash cards, already prepared, as a game. It may be wise to use them with certain groups, as the slow children need much more help. Revise the words *was*, *want*, and *what*. Let the children look at them and say them; use them in sentences and learn to spell them. Teach these words, of course, one at a time. The flash cards can sometimes be used in the garden and at odd times. Impress always upon the children that they must say the word directly they see it; they must recognise it in a flash.

(3) *The Sentence Method*

Get sentences from the children about trees and their buds to write on the board. Use some of the sentences of the weaker children, however short. Little ones like to have their sentences read; this is a great help to composition. The children often grow quite critical about their sentences and learn to appreciate good ones. Choose one or two to remain on the board, for example:

“The trees are full of crimson buds.”

“On every twig that’s lonely a new green leaf will swing.”

Tell the children the story of Una, Tom, and their little fat dog called Tubby. Let the children retell the story. Help the slow children. Their uncle had given Una and Tom a fine new cart. Let a child describe the cart. Where did they take their cart? Let one child tell about the walk to the woods, another what Una and Tom did in the woods, a third the loading of the cart, a fourth the homeward journey, and so on. Let them tell what they think of Tubby, the dog. *Lazy!*

Show them picture-sentence card No. 93 and let them talk about it. *What* does it show? The return journey. *What* is Tom doing? Pulling. *What* is Una doing? Pushing. *What* is in the cart? Twigs, branches, buds, and lazy little Tubby!

When every child has had a good look at the picture, it is a good plan to write the above questions on the board. They give practice in the recognition of the word *what*.

Read to them the sentence underneath the picture:

“The little cart full of twigs was pushed and pulled up the hill.”

Teach it in the usual way. Let each child come out and read it, pointing to the words while the rest are drawing sentences or preparing pages of their primers.

Some groups of children can dramatise the story.

Tell the children the story of the two little puppies called Sukey and

Mike. They will like to retell all their naughty deeds. How they barked at the *bull* belonging to Farmer Brown and nearly got tossed. How they tried to fight a *huge* dog, and lastly how they always wanted to *pull* poor June in different directions.

Show them picture-sentence card No. 94. Let them talk about it. Let them come out and tell which puppy they think is Sukey and which is Mike.

It tells underneath what June is saying to them. Write the words on the board for all the children to see.

"Do not tug, Sukey, do not pull, Mike. You are rude. I shall put you to bed when I go home."

Teach the sentence in the usual way. Some children may have forgotten *shall*. Revise it next week as a "Look-and-say" word. *Do* and *to* they should know quite well from the first year's work. If any do not, add these also to the "Look-and-say" words. *Home* they can read by sounding the letters. Remind them of the long *o*. While some illustrate this sentence, let the slow readers go over the sentence several times.

Some children can think of some more naughty deeds done by Sukey and Mike.

Let them also tell any stories about their dogs.

Continue individual work, writing and drawing the sentences, matching sentence strips with pictures and reading them (see sheet 10 of last week), making sentences from loose words and preparing pages of their readers.

(4) *Word Lists and Spelling*

Make a card for words with the short *u* sound for slow readers and backward children. Let them also make lists of their own. Pictures help the child to read the words. Fig. 606 can be used for word drill. Let the children sound the last consonants clearly, especially of words like *bud*, *tub*, *but*. Some children may still tend to confuse *b* and *d*. Let them make word lists for long *u* and the *u* in *pull* and *bull*, as in Figs. 607 and 608. These lists will be filled up slowly. The teacher's list can be used for word drill. Such lists are sometimes a great help to non-readers.

SECTION IV : WRITING

(1) **L**ET the children practise writing their names and addresses.
(2) Writing and illustrating some words: *bud*, *tulip*, *bush*, *tub*,
tube, *cube*.

(3) Writing cards like those shown in Fig. 609 and Fig. 610. Let the children read their sentences before they write them.

(4) Let some children copy word lists.

(5) Writing their own sentences or sentences from memory.

(6) Copying any sentences they like from their readers.

(7) The best group will continue to learn to join their letters. Let them practise over again the letters *a*, *b*, *c*, *d*, *e*, *f*. Let them write the

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words *fed, bed, fad, cab*. Show them how to write *g*. It is easy for them to complete the tail of *g* (Fig. 611). Show them how to join *go* and *o* and *f* (Fig. 611).

Writing Patterns (Fig. 612)

Let the children draw rows of joined *g*'s and colour any part they like. Let the children invent patterns by writing all the letters they know. Make it clear they must write from left to right, and they must join their letters.

Let them colour what parts of the pattern they like.

SECTION V : NUMBER

(1) COUNTING as suggested before.

(2) Addition and subtraction sums to 12 with and without apparatus. The use of addition sum cards like those already given. Fig. 613 shows a useful card for individual work. Paste small pictures on cards similar to that shown in Fig. 613. Many suitable pictures can be cut from catalogues. Some children can be given card-board pence and find the answers by the use of these. Other children can look at the prices and put them down in the form of a sum, thus:

$$3 + 4 = 7.$$

(3) Now the children have reached the number 10, the oral work can embrace a wide range of questions, and the work in subtraction is anticipated by questions such as these:

Can you give me two numbers that make 10? 9 and 1.

What does 9 from 10 leave? If I take 1 from 10 what is left?

By oral work and individual work, see that children know the component parts of 10 (Figs. 614 and 615). The slow children may have to work all these results out by the use of apparatus again and again. Subtraction is much more difficult for little ones than addition. The table shown in Fig. 615 can be worked by giving the children 10 counters. Let them count them and make sure that none have been taken away, $10 - 0$ are still 10. Then let them cover 1 counter or take 1 away, and say, "Take 1 from 10, 9 remains," and so on. If they can make figures well, let them write down each sum as they make it, and the answer; if they cannot make good figures, let them use stamped figures; but most children soon want to set down their own sums and should be encouraged to do this.

SECTION VI : DRAWING AND HANDWORK

(1) *Free Expression Work*

FREE expression work of buds—or of one of their stories.

(2) *Drawing to help Observation* (Fig. 616)

Let the children make careful drawings of any buds in their form-room. Do not trouble them about details, but let them draw the essen-

tials boldly. Let them show clearly, for example, whether the buds are opposite to each, or alternate, whether they are fat or pointed, whether they are single or grow in clusters. Let them also get the colour correct in coloured chalk.

(3) *Brush Work*

Horse-chestnut buds or ash buds.

(4) Chalk drawing of any twig brought to school by the children, or any twig that can be obtained.

(5) *Modelling in Clay or Plasticine*

A cube. How many sides has a cube?

(6) *Paper Cutting*

The leaf of the horse-chestnut. Give the children a square of paper and let them fold it as shown by the dotted lines in Fig. 617. These lines guide them in drawing the stem and seven leaflets. Children who like can colour their leaves. The leaves can now be cut out and pasted in their books, or the whole square may be pasted in, if little ones cannot manage the cutting. Let them write the name of the leaf in underneath.

SECTION VII : *DRAMATISATION, MUSICAL ACTIVITIES, GAMES, ETC.*

(1) *Dramatisation*

ACTING the skipping rhyme (2) on page 692.

(2) *Rhythmic Exercises*

Music three-four time, well marked.

(a) Ball bouncing and tossing continued. Let the children practise bouncing their balls again or pretend to bounce an imaginary ball. Ball tossing. On the first beat the child tosses the ball up with the right hand, bends back the head to look at the ball in the air, at the same time taking one step forward. The child then catches the ball with both hands. All this should occupy one bar. First let the children practise these movements without balls. When real balls are used the child soon learns how far up to throw the ball so that all the movement is completed in one bar.

(b) Revision of any exercises taken the first year.

(3) *Playground Games*

Signals.—The teacher has a large piece of cardboard, red on one side and green on the other. The children stand at one end of the playground beside the wall. At the word "go," they advance towards the teacher, who stands in the middle of the playground holding the piece of cardboard. As soon as the children are near she throws up the piece of cardboard. If it falls with the red side uppermost, it means Danger, and the children must run back the way they came. The teacher

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catches as many as she can before they reach the wall. If it falls with the green side up, they run across the playground to the opposite side without being caught.

(4) Songs

- (a) "Hush-a-bye, Baby, on the Tree Top," *Song Time* (Curwen).
- (b) Song on page 702—"A Skipping Game."

SECTION VIII : STORIES

THE SONG OF THE TREES

(STORY FOR COLOURED PICTURE)

BILLY had not been very good at school. His sums had been wrong, every single one. His writing had been bad, for he had gone over the line all the time. And he had made so many mistakes in his reading!

And then, when Miss Brown, the teacher, was telling the children about trees and flowers, Billy just sat and looked out of the window and didn't listen at all! Wasn't it naughty of him!

"Now, Billy!" said Miss Brown, "just tell me which of all these twigs in my jar of water is a horse-chestnut twig! That is an easy question to answer!"

All the other children knew the answer—they knew quite well that the fat, sticky buds were the horse-chestnut ones, for they had been listening well. But Billy didn't know at all!

"You are a naughty little boy, Billy!" said Miss Brown. "Pick me some twigs before you come to school to-morrow, and see how many of their names you can tell me! I shall be quite cross if you don't know any."

Billy went home wishing that he had tried harder that morning. On his way he passed a little wood. There were a great many different trees there.

Billy stood and looked at them. Their branches stood out against the blue sky. They looked lovely with their twigs interlacing here and there. They were covered with buds ready to burst into green leaves.

"Oh dear!" said Billy. "I do wish I knew the names of all these trees!"

"Our names we will tell
If you learn them well!"

sang all the trees, softly. Billy looked round in surprise. There was no one in the wood—so it must have been the trees that had spoken!

"Horse-chestnut buds are sticky and fat!
See if you can remember *that*!"

sang a big horse-chestnut tree near Billy. The little boy looked at the tree. It had big, fat, sticky buds. He picked a twig and looked at them. Then suddenly he felt something sharp pricking him, and he turned

round in a hurry. A big beech-tree had put down a branch and was pricking him with its sharp buds! .

"This is the way my name I'll teach!
Very sharp buds belong to the beech!"

sang the beech-tree in a whispery voice. Billy laughed and picked a beech twig. It had long, thin, pointed buds, very sharp at the tip. Billy felt sure he would remember those!

Then a big tree waved its branches in the wind and sang a little song, too:

"Many a leaf into buds I pack,
Look at them well—they are ash-buds black!"

Billy picked an ash twig and put that with his others. He was pleased to know so many buds already.

"Sticky buds for the horse-chestnut—sharp-pointed ones for the beech—black ones for the ash!" he said.

Another tree waved its twigs about and sang in the wind:

"With smooth neat buds my twigs are spread,
My name is lime and my buds are red!"

"Thank you!" said Billy, picking a lime twig. "I know you too, now!"

Then a big rugged tree sang close by him, and waved its strong boughs over his head.

"Higgledy-piggledy, oak buds grow,
Over my boughs from top to toe!"

Billy picked an oak twig—it was quite true, the buds did grow higgledy-piggledy! There was a bunch of them at the top of the twig, and some here and there on the stem. They just seemed to grow where they liked. Billy was sure he would know *those* again!

"That's enough for your busy wee brain.
Go home and say our names once again!"

sang all the trees together, waving in the breeze.

Billy ran home, carrying the twigs. He put them in water and the next day he took them to school. He gave them to Miss Brown. She was very pleased.

"I wish you knew all the names of these buds, Billy!" she said.

"I do!" said Billy. "These fat, sticky ones are the horse-chestnut buds—these sharp, thin ones are the beech-tree buds—these smooth, red ones belong to the lime—these black ones are the ash-tree's—and these higgledy-piggledy ones came from the oak!"

"Billy! How do you know all those names!" cried Miss Brown, in surprise.

"The trees sang me a song and told me about their buds!" said Billy. "I listened hard and remembered."

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"Well, just you listen hard to *me* this morning and remember things too!" said Miss Brown. So Billy did—and now he knows *such* a lot! He never forgot the song of the trees. Do you think you will remember it too?

THE LITTLE CART

(STORY FOR PICTURE-SENTENCE CARD NO. 93)

UNA and Tom had a dear little cart. It was such a nice one. It had four wheels and a handle to pull it by. Uncle John had given it to the children, and they thought they would find it very useful.

"We can carry things in it for Mother!" said Tom.

"We can carry all our toys in it out into the garden," said Una.

Their little fat dog Tubby ran up to them. "He shall pull the cart!" cried Tom. But Tubby ran away. He didn't want to pull the cart!

"Let's go to the woods, Tom," said Una. "We might find some nice pussy buds there to bring home for Mother."

"Yes, we'll go to the woods!" said Tom. "We'll take Tubby with us, and he shall help us to bring the cart home again when it is full!"

So off went Una and Tom and Tubby. They were soon in the woods. Una knew where there were some pretty pussy-willow buds. Tom cut some neatly with his knife, for Mother had told him not to break branches untidily. Then Una found some green honeysuckle leaves, and picked those. Soon the little cart was quite full of twigs, buds, and branches.

"Now where's Tubby?" said Una. "He shall help to pull it home!"

But Tubby was nowhere to be seen. So the children set off without him. They came to the hill that led up to their home. The little cart full of twigs was pushed and pulled up the hill.

And where do you suppose Tubby was all the time? Can you see him? He had squeezed himself into the cart with the buds and twigs, and so he was pushed up the hill and didn't even have to walk!

"Tubby, you are a lazy little dog!" cried Una. "We meant you to help us push the cart—and we have had to push and pull you as well as the cart!"

"Wuff, wuff!" said Tubby and ran off. Wasn't he a little scamp?

THE NAUGHTY LITTLE DOGS

(STORY FOR PICTURE-SENTENCE CARD NO. 94)

SUKEY and Mike were two naughty little dogs. The bad things they did! June, their little mistress, did get so cross with them.

Once they ran out of their yard and went into the field. There they met a big bull belonging to the farmer. But they were not a bit afraid. They ran at the big bull and barked—"Wuff-wuff-wuff!"

The bull ran at the two puppies and tried to toss them with his great horns. Then the puppies were frightened and ran back to their yard.

Another time they escaped from June when she was taking them for a walk, and ran to a huge dog who was gnawing a bone.

"Wuff-wuff-wuff!" said the puppies. "We want a bite!"

"You shall have one!" said the huge dog, fiercely, and he showed his big teeth. "I'll bite *you*—with these sharp teeth!"

"Wuff!" said the little dogs and ran away in a hurry. They went to June and she scolded them.

"Next time I take you out, you shall be on a lead," she said. So the next day she put Sukey on a lead, and Mike on one too. Then out they all went for a walk together.

But, oh dear, how those naughty puppies tugged and pulled and twisted their leads round poor June's legs!

"Do not tug, Sukey, do not pull, Mike. You are rude. I shall put you to bed when I go home!" cried June.

But Sukey and Mike still tugged and pulled, so June took them home and put them to bed. She tucked them into their box, and said, "Now you'll just stay there till the morning for a punishment, you naughty little puppies!"

But do you know, as soon as June had gone, those puppies jumped out of their box and ran round the yard! Whatever is June to do with them? She really doesn't know!

A SKIPPING GAME

CECIL SHARMAN

Merrily, (not a care in the world)

Key Ab maj. $\text{||} \text{d} \text{:-:r} \text{lm} \text{:-:r} \text{ld} \text{:-:t, ll,} \text{:-:s,} \text{ld} \text{:-:r lm} \text{:-:f} \text{ls} \text{:-:l:-:} \text{.}$

VOICE *mf*

Up the road and down the road and up the road a - gain.—

PIANO *mf*

$\text{||} \text{r} \text{:-:m lr} \text{:-:f} \text{lm} \text{:-:r ld} \text{:-:m} \text{lr} \text{:-:d lt,} \text{:-:l,} \text{ls} \text{:-:l:-:} \text{.}$

All a-cross the mea - dow-land, and through the sha - dy lane;—

p

$\text{||} \text{s} \text{:-:l ls} \text{:-:m} \text{f} \text{:-:s lf} \text{:-:r lm} \text{:-:f lm} \text{:-:d} \text{ll} \text{:-:lt,} \text{:-:}$

Ov - er hill and val - ley, skip - ping mer - ri - ly we roam,—

mf

$\text{||} \text{d} \text{:-:t, ll,} \text{:-:s,} \text{ld} \text{:-:r lm} \text{:-:f} \text{ls} \text{:-:d ld} \text{:-:d} \text{ld} \text{:-:l:-:} \text{||}$

Down the road and up the road— and here we are, at home!—

p

Topic No. 48

Daffodils

SECTION I : *THE TALK*

ONE of the prettiest of all the early spring flowers is the yellow daffodil. Everyone loves it. It is such a gay, dancing, beautiful flower. Perhaps we have grown it in our classroom, and can see it now, on our window sill; or perhaps we have some in a vase, or growing in the school garden. We love to look at it.

Do you remember that we spoke about the daffodil when we were talking about bulbs? We said that the daffodil had a bulb—a larder of food which the growing flower and leaves could feast on so that they might grow early in the year. We cut an onion bulb in half and saw the tiny new plant packed carefully away in the very middle of the bulb. In the same way the daffodil packs its new plant right inside the bulb, and, when the right time comes, the little plant will grow and will use up the food in the white, fleshy leaves that make up the big bulb.

The daffodil comes in March and April. Who has watched it growing from the very first day when it sent up a pointed green leaf through the earth? First came the tip of a leaf—then the tip of another leaf or two. They grew higher—and higher—and higher—and then one day, when we went to look, we saw that something else was peeping between the long, thin leaves—a short, stout flower-bud! We were excited then, and ran to tell everyone that the daffodil had a bud! The bud grew—its stalk shot up taller and taller. Soon it caught up the long leaves. Then we saw that the flower was tightly bound up in a brown, papery-looking wrapper called a *sheath*. This sheath protected it from the weather, for the bud was not yet ready to open. As soon as it wished to open it bent down its head. Did you see it do that? Perhaps if you have grown daffodils in your classroom you watched them bend down their straight-up heads one by one before they opened.

Once its head was bent the daffodil was not long in opening. The papery wrapper loosened. The daffodil flower began slowly to unroll itself. We could see its long trumpet or tube gradually opening. It was fun to watch it!

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It spread out its pretty outside petals, and then we saw that its beautiful trumpet was quite open. 'We could see right down it! The daffodil was in bloom—and how lovely it was!

Let us look carefully at a daffodil. See its long, stout stalk. It needs a strong stalk, for it flowers in a windy month. We see a green lump at the top of the stalk, round which is the papery sheath that wrapped up the bud. In that green lump the daffodil will make its seeds. It is a seed-box. Then, above the sheath, is the flower itself, a glorious golden yellow. See how all the outside petals are joined so beautifully to the trumpet. They stand out all round it.

Now look at the long trumpet. It is like a deep cup, and its edges are prettily frilled or *fluted*. What do we see inside the trumpet?

We see a great many little green stalks with yellow heads—the stamens. In the heads is the yellow pollen. In the middle of the stamens is a yellow knob that leads right down to the seed-box. Did you know that daffodils had these things inside their trumpets? Nearly all flowers have middles of this kind. We must look inside any flowers we see, and find out what is there.

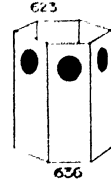
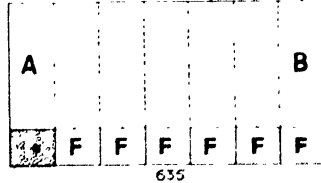
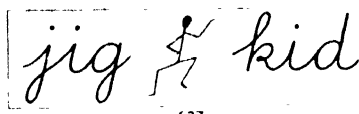
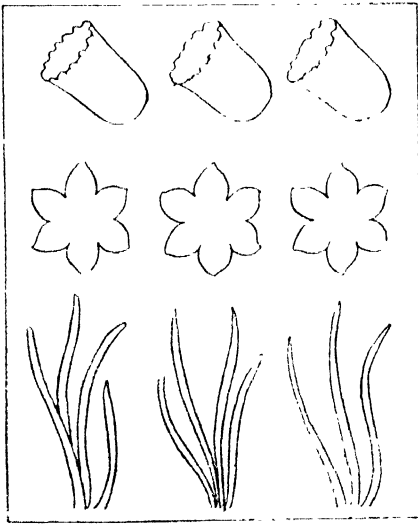
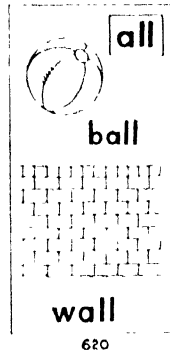
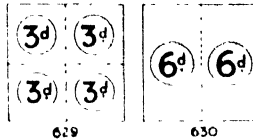
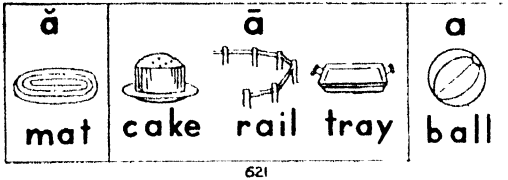
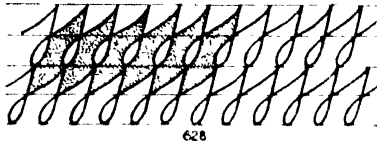
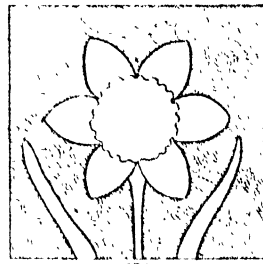
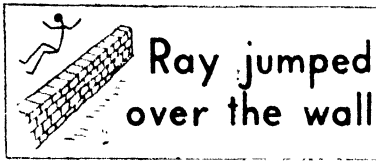
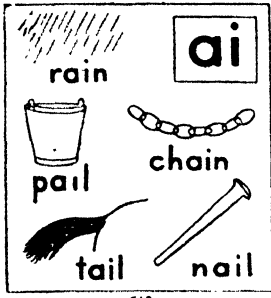
Usually the trumpet of the daffodil is a deeper yellow than the outside petals, but sometimes the colour is much the same. Look at our daffodils. Are their outside petals the same colour as the inside cup? Look at their leaves too. They are so long and thin and tall! They are a pretty grey-green, and the lines, or veins, in them do not branch out, but run straight up from the bottom of the leaf to the top. Do you see them?

It is lovely to see the daffodils growing freely in the grass. They look their very best then. Does anyone know where they can be seen growing in the grass? We will go and watch them dancing in the wind! When the breeze blows, all the daffies nod their heads and dance on their long green stalks. They are a lovely sight to see. Lady Daffy-down-dilly curtsies here and curtsies there, and enjoys herself very much! She seems to know that she is one of the prettiest flowers that blow!

SECTION II : ORAL COMPOSITION AND LANGUAGE TRAINING

(1) AS the children look at the daffodil remind them of the bulbs about which they learned (Topic 45). They may be able to tell how the daffodil began life as a tiny bud, inside a number of thick leaves. The thick leaves were its food—and we call the whole thing—leaves and baby-flower—a bulb.

(2) Let the children describe the flower—a tall green *stalk*—at the top a green swelling covered with a thin brown *sheath*. What work did the sheath do? The golden trumpet at the top (or long *tube*); let them notice the edges of the trumpet—*fluted* edges. The six beautiful yellow *petals* round it. The colour of the tube (or deep cup) and petals are different tints of yellow. There are a number of new words the children can learn in describing this flower. Get every child to say



FIGS. 618-636.

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something about the flower. The "trumpet" suggests a "cup" to some children, or a "tube."

(3) What they see inside the "cup." Pollen bags on tiny stalks—and a knobbed stalk leading to the seed-box.

(4) The leaves of the daffodil—long, thin, green, like strips of green ribbon. Let the children examine them and tell how the lines (veins) run up and down the length; they do not branch.

(5) Let them notice how the head of the daffodil is bent over, and the tall stalk bends and sways when the wind blows. The children have seen daffodils in pots in their form-rooms and in shop windows, but they may never have seen them growing, so that the coloured picture will have much interest for them. Here they will see the daffodils—"Fluttering and dancing in the breeze." Let them talk freely about the picture.

(6) Let the children tell other names for the daffodil. Daffy-down-dilly. Lent Lily. It is the flower of Wales.

(7) Teach these rhymes:

(1)

Daffy-Down-Dilly has come to town,
In a yellow petticoat and a green gown.

OLD RHYME.

(2)

Growing in the vale
By the uplands hilly,
Growing straight and frail,
Lady Daffadowndilly.

In a golden crown,
And a scant green gown
While the spring blows chilly,
Lady Daffadown,
Sweet Daffadowndilly.

C. ROSSETTI.

(3)

March brings breezes loud and shrill,
Stirs the dancing daffodil.

(4) HEIGH HO!

Heigh ho! daisies and buttercups,
Fair yellow daffodils, stately and tall!
When the wind wakes how they rock in the grasses,
And dance with the cuckoo-buds, slender and small!
Here are two bonny boys, and Mother's own lasses,
Eager to gather them all.

JEAN INGELow.

SECTION III : READING PREPARATION

(1) *Ear-training in Sounds or Phonics*

(a) PRACTISE the sound *d* as in *dash*. Tell the children to put the tip of the tongue behind the top teeth and say *dash, dance, daffodil, dell, daisy, day, dear, Daddy*. The children will be able to give a number of words.

Remind them of words beginning with *dr* (Topic 32, 1st Year). Let them say some words. Write all words given on the board as the children say them—*drum, dream, drop, drip, dry, droop*, etc.

(b) Remind the children of the long sound of *a*—in words like *wake, cake, vale*. Tell the children *a* has also a long sound when followed by *i*. Teach the sound *ai* as one sound *ā*. Let the children read the words on the card (Fig. 618) by the help of the pictures. Let them notice *ai* says *ā*. Write other words on the board for them to read—*frail, hail, rail, wait, mail* (van) *maid, sail, tail, snail*.

(c) Tell them that *a* is also long when followed by *y*. Let them read the words on card (Fig. 619). They will remember fairly easily that *ai* and *ay* both say *a*, because *i* and *y* often do the same work. Write a list of words on the board for the children to read—*day, say, play, pray, may, pay, gay, hay, lay, nay, way, sway*. Some of these words will be familiar to the children. Let them use some in sentences, e.g. *Daffodils sway in the wind*.

(d) Tell the children *a* has other sounds. Show a *ball*, and let the children tell what sound *a* has in this word. Write the phonogram *all* on the board, special attention being drawn to the double letter at the end. Show them card (Fig. 620), or draw the pictures on the board. Write underneath other words for the children to read—*fall, tall, call, gall, always, small*. To impress the phonogram *all* let the children try to make "little families" of words that contain it, e.g. *call, called, calling, recall, caller; tall, taller, tallest*; print *a* on the board in three colours with pictures below and name words to indicate the sounds as in Fig. 621. Let the children suggest as many similar words as they can. Print them underneath.

(2) *Word Recognition*

Use the flash cards already prepared as a game. Teach the irregular word *their* and add it to the flash cards. Children have already learned or revised a word of similar sound in connection with a place—*there*. (See Topic 46.) The word *their* should be taught in close connection with name words, such as *their ball, their mats, their dolls*, etc., so that from the first the idea of "belonging" is given.

(3) *The Sentence Method*

Let the children give sentences about the daffodil. They will have plenty to say. Arrange their sentences on the blackboard, so that they

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make a little story. If the children once get the idea that their sentences are to tell a story they will frame them more carefully. Thus:

The daffodil once lived in a bulb.
A tiny green shoot came out one day.
It grew taller and taller, etc.

Let the children choose a sentence or quotation to go on the board for the week, or be pinned under the coloured picture. For example:

I saw a crowd,
A host of golden daffodils;
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.

Tell the children the story of May who put on her newest hat and took her doll Dot out to see the daffodils. Let them retell the story. Help the weaker ones by questions. What happened when it began to rain? etc.

Show them picture-sentence card No. 95. Let them talk about it. Show them the sentence, write it on the board and read it to them.

"Here are the golden daffodils, Dot. I will lift you up to see them because you are so small," said May.

Let them repeat the sentence collectively, taking care that they pronounce words like *daffodils* and *because* carefully. Remind them of the sound of *all* in *small*. Afterwards let the children read the sentence individually.

Let the children draw a picture to illustrate the sentence in their books. Later on they can write the sentence on the page opposite the drawing in their books. Thus each child can make his own illustrated reader. Drawing books made of white cartridge paper, interleaved with writing paper, are useful for this purpose. It is often an incentive to good work if the children are only allowed to draw and write in these books once a week.

Tell the children the story of Dan and Daisy and their game of ball. Let them retell the story, and repeat some of the words said by Dan and Daisy to each other. Show them picture-sentence card No. 96. Let them talk about it. Read them the sentences underneath.

"Once to me, and once to you
To and fro goes our pretty ball,
Kitty wants to get it too,
So, Daisy, Daisy, it must not fall."

Ask the children who is speaking? Ask them to show you the speaker in the picture. Who is Kitty? Teach the sentence in the usual way. *Once* must be taught as a "Look-and-say" word. Next week it can be added to the flash cards. Let them notice the *ai* in Daisy, and the sound of *ball* and *fall*.

Let them all read the sentence together from the board, and then individually.

Revise some of the sentence cards already taken this term with the weaker children.

Let some children prepare pages of their reading books. It is useful if children using reading books have broad paper markers: on these they can put the page they have read each day and any difficult words.

(4) *Word Lists and Spelling*

The children have probably all made lists of words they have met containing short *a*. Let them now make lists for words like *rain, May, ball*. They can choose what pictures they like to put on their word lists. All words added to the lists must be spelt very much like the pictured words. When they are adding words to these lists they must look carefully at the *spelling*. It helps spelling if in their lists they group words together. (See Figs. 622 and 623.) Similar cards can be made by the teacher for class use. They will be built up slowly. Use these cards for word drill in the reading lessons. Weak readers often get a good deal of help from these cards. Every word as far as possible should be associated with a picture. Use these cards in the writing lessons as well as the reading lessons.

SECTION IV : *WRITING*

(1) **L**ET the children, especially weak children, write some words and illustrate them—*rail, train, rain, ball, wall, tray*.

(2) Let them copy some sentences from writing cards. It is essential that children should read all sentences to the teacher before they copy them. As far as possible they must not copy what they do not understand. Making sure the child can read every word that he writes helps a slow reader. Figs. 624 and 625 show two writing cards.

(3) Let the children write some sentences of their own.

(4) Give special help in spacing to backward children. It sometimes helps to give them more practice with phrases; for example, let them write *The dancing daffodils, My red ball*, etc. Long sentences confuse them.

(5) Take some time to show the children how to make good figures of the right size.

(6) Continue to show the children how to join their letters. Revise *a, b, c, d, e, f, g*. Show them how to join *h, i, j, k*. Of these four letters, *k* is the only difficult one. It is rather different in its written form from its printed form. Let the children watch it drawn on the board, and let them try to draw it on the board (Fig. 626). Let them write some words like: *kind, jig, kid*. (See Figs. 626 and 627.)

(7) Drawing and writing sentences from their sentence cards in their best books.

Writing Patterns (Fig. 628)

Rows of joined *j*'s, or a pattern of their own invention.

TWO YEARS IN THE INFANT SCHOOL

SECTION V: NUMBER

COUNTING money up to 1s. Let the children use cardboard coins. Let them find the value of a sixpence, a threepenny bit, and how many of each are worth a shilling. By a shopping game, give practice in spending and changing money up to 1s. (See Topic 45.) Mark the toys sold at prices which will add up to just over a shilling. Let the children buy less than a shillingworth and get change. Give each child two squares. Let them fold one into halves and one into quarters. Let them arrange on them coins to the value of one shilling. For example: in each quarter put a threepenny bit, or a threepenny bit in one quarter and 3 separate pennies in another (Fig. 629). In each half they can put one sixpence, or sixpence in one half and six pennies in the other (Fig. 630).

Practice in the use of a ruler. Let each child have a ruler nine inches long, and a piece of stiff white paper the same size. Let the children look at the ruler and tell what they can see on it. They will see some lines drawn down of different lengths and some figures printed on it. Let the children notice especially the lines drawn right across. These are the ones that have a number beside them. They divide the ruler into 9 spaces or parts. Let the children count the 9 spaces (Fig. 631).

Let the children place the ruler by the piece of paper and mark on the paper the long lines only. Let them draw lines across their paper like those on the ruler, then fold it along the lines so that they can see that every space is equal (Fig. 632). Tell them that this space is called an inch. Let them put a halfpenny in the space. They will find it just an inch wide. Ask them how many inches on the ruler? Let them measure some books and say how many inches across they are. Nearly 6 or nearly 4.

Let them draw lines 2, 3, and 4 inches long.

SECTION VI: DRAWING AND HANDWORK

(1) *Free Expression Work*

FREE expression work: daffodils growing on a bank, beneath the trees, or children picking daffodils.

(2) *Drawing to help Writing, Number, and Observation* (Fig. 633)

(a) The trumpet of the daffodil.

(b) The 6 free petals. How many petals in the 3 drawings?

(c) The green ribbon-shaped leaves. How many leaves from each bulb? How many leaves altogether?

(3) *Paper Cutting*

A daffodil. The 6 petals are cut separately from pale yellow paper. One can be cut first and this can be drawn round to get the others. Paste them in position as shown in Fig. 634. Cut out the trumpet from

a deeper yellow. It is a disc with dented edges as shown in Fig. 634. Paste it in position. Add details in crayons—stalk, leaves, etc.

(4) *Paper Modelling*

A vase for flowers (Fig. 636). Fold an oblong piece of paper into eight, cut off one section. Fold a strip up at the bottom F in Fig. 635. Cut out one corner piece, F, and cut along the dark lines. Paste A over B, and flaps F over each other to form the bottom. The result is a six-sided vase. Let the children decorate it with cut paper shapes (Fig. 636).

SECTION VII : *DRAMATISATION, MUSICAL ACTIVITIES, GAMES, ETC.*

(1) *Rhythmic Exercises*

BALL Tossing and Bouncing continued. Revise work already done. Ball bouncing and tossing alternately makes a very graceful and pleasing exercise. Play any tune with a marked three-four time as before. The ball is bounced as before on the first beat of the first bar while the child takes one step forward. The ball is caught and the child is ready for the second movement. On the first beat of the second bar the child steps forward, and throws up the ball as described in Topic 47. The children may walk round in a circle as they bounce and toss their balls, or move anywhere about the room.

(2) *Playground Games*

Take some of those already suggested. *Follow My Leader* is always a good game if the teacher is the leader and introduces a good deal of variety.

(3) *Songs*

(a) "Sweet Daffodil" from *Song Devices and Jingles*, by Eleanor Smith (Harrap). Half the class sing the question:

"Aren't you afraid, sweet Daffodil, of snow and chilling storm?"

The rest of the class are the daffodils and answer:

"No, I've a bulb that gives me food; Earth keeps my rootlets warm."

Or the teacher can sing the question and the class answer.

(b) The Song on pages 715-716, "Daffodils."

SECTION VIII : *STORIES*
THE DANCING DAFFODILS

(STORY FOR COLOURED PICTURE)

JANE was a little town girl. She lived in a great big town, and knew all about motor-cars, trains, trams, buses, and lorries. She saw busy streets every day, and could go shopping for her mother among all the people that rushed here and there on the pavement.

Allen was Jane's cousin. He was a little country boy. He saw a train in the distance sometimes, as it steamed over a bridge across a river.

TWO YEARS IN THE INFANT SCHOOL

He saw a few motor-cars, and a bus once a week that went to market. He saw no trams, and the one little street in his village hardly ever had more than three or four people walking down it at the same time.

But Allen saw baby lambs and little yellow ducks. He saw buttercups and celandines, he picked wild roses and blackberries. He went nutting in the autumn! He did not miss the busy streets and excitements of the big town.

One day he was so excited. Jane was coming to spend the day with him. What fun it would be to show her everything!

"Jane may think the country is dull," said his mother. "She lives in a big town where there is plenty going on, Allen."

Allen hoped that Jane wouldn't feel dull. He went to the bus-stop and met her there when she jumped out of the bus.

"How quiet the country is!" said Jane. "You should hear the noises where I live, Allen! The cars hoot and go R-r-r-r-r! The trams clank. The people's feet make such a noise on the pavement! The country sounds funny to me!"

"I hope you will like it," said Allen. "I am sure it isn't so exciting as the town for you."

"Oh, you would love the town!" said Jane, running along beside Allen. "There's such a lot going on there, Allen! There is never a dull moment."

Allen hoped that Jane would notice the baby lambs jumping about in the fields they were passing, but the little girl was so full of the town she had left that she had no eyes for anything. She went on, chatting away, not even seeing the brood of yellow duckings in the farmyard near by!

A big brown horse came down the lane. It was Allen's favourite horse, and was called Blossom. Allen made Jane look at it.

"This is Blossom," he said. "Don't you think she is lovely?"

"She looks just like any other horse to me," said Jane. "I like motor-cars best. Do you know, Allen, I counted five hundred and forty-two cars going past our house last Saturday? What do you think of that?"

Allen did not know what to say to Jane. He did so badly want her to love the things he loved. An idea came into his head. He would take her to his very special place—the place he loved best of all, beside the lake. The golden daffodils were out there, and would be dancing in the sun and the wind. Surely Jane would like those? So the little boy took Jane's hand and led her across a stile, over a field, and round a hedge.

And there, beside the lake, were hundreds and hundreds of dancing daffodils! Do you see them in the picture? Jane saw them suddenly—and she stood still with a cry of delight. She stood there with Allen, and she looked—and she looked—and she looked! How she loved those golden daffy-down-dillies! They tossed their pretty heads in the wind, and danced on their green stalks as if the wind were playing music to them.

"This is the most beautiful sight in the whole world!" said Jane at last. "Oh, I wish I lived in the country, Allen! Oh, I do, I do! You are lucky to see things like this! I wish I could take it all back to my mother!"

Allen was so pleased. He picked a great bunch of daffodils and gave them to Jane. "You shall take these with you when you go home," he said.

Jane said no more about the wonders of the big town. She used her eyes after that. She loved the tiny new chicks—and the baby calves—and the three little puppies that Allen showed her.

"But best of all I love those dancing daffodils!" she said. "I will never, never forget them swaying and swinging in the breeze by the blue lake, Allen!"

And she never did forget them. When she sits at her window with buses and trams running below, she is not seeing those—but is seeing, in her mind, the merry golden daffodils dancing by the lake!

DANCING IN THE RAIN

(STORY FOR PICTURE-SENTENCE CARD NO. 95)

ONE day May looked out of the window and saw that the daffodils were out in the garden—such a lovely lot of them!

"They are all wearing their lovely new yellow hats!" cried May. "Mother, I'm going to put on my new hat, too, and go to visit the golden daffodils!"

"It looks as if it will rain, May," said Mother. "You had better put on your old hat."

But May thought she would put on her new one—so she took it out of its box and put it on. Then she took Dot, her doll, and ran out into the garden.

"Here are the golden daffodils, Dot. I will lift you up to see them because you are so small," said May.

Dot looked inside the daffodils' big trumpets. She wondered if anyone ever blew them!

"They are all wearing lovely yellow hats!" said May. "Aren't they pretty, Dot? My new hat is pretty, too! I must make *you* a new hat, Dot!"

Just then, down came the rain, pitter, patter! The big drops fell on the daffodils' yellow hats and made them nod up and down. How pretty they looked!

"May, May, come in again!" called Mother, from the window. "You have no coat on, and your new hat will be spoilt!"

So May ran indoors with Dot. She took off her hat and shook the raindrops away. Then she looked out of the window again.

"Look, Mother!" she cried, "all the daffodils are dancing in the rain! Oh, aren't they pretty?"

So they were. May did wish she could go and dance in the rain, too, but Mother said no, she wasn't a daffodil!

TWO YEARS IN THE INFANT SCHOOL

"I shall get my chalks and draw the daffodils dancing in the rain," said May. And she did. Can you draw them, too?

A GAME OF BALL

(STORY FOR PICTURE-SENTENCE CARD No. 96)

"COME and play with my nice new ball," said Dan to Daisy.
"It is such a fine one—red, green, and blue!"

So they ran out into the garden—and Kitty came, too. She was a pretty puss-cat, and how she did love a game! She had a little ball of her own, and she liked to chase it all over the room. When she saw that Dan and Daisy had a ball, she was pleased.

"I will play with it, too!" she thought.

But Dan and Daisy did not want Kitty to play. They wanted to play by themselves.

"We mustn't let the ball drop at all," said Dan. "If we do, Kitty is sure to get it! Now, catch, Daisy!"

Daisy caught the ball and threw it back to Dan again. He caught it and threw it to Daisy. Kitty stood underneath, trying so hard to catch it, too! Can you see her?

Dan sang a little song as he threw the ball. This is what he sang:

"Once to me, and once to you
To and fro goes our pretty ball,
Kitty wants to get it too,
So, Daisy, Daisy, it must not fall."

But dear me, Daisy did let it fall—and in a trice Kitty was after it! She rolled it all down the garden path and the children had to go after her!

"Kitty does so badly want a game," said Dan. "Get her own ball, Daisy, and she can play with that. Then she won't want ours."

So Daisy fetched Kitty's own ball, and Kitty had a lovely game with it! She rolled it over the grass, she hid it under a bush, she ran after it all the way down the path!

Dan and Daisy went on with their own game of ball and had a lovely time, too. So they were all happy playing—and what a fine time those two balls had!

DAFFODILS

ENID BLYTON

CECIL SHARMAN

Joyously Key Bb || m :- . r ld :s, }

VOICE *mf* Blow your trumpets

PIANO *mf* *pp* *mf*

daf-fo-dils, For Spring is com-ing now, Shake out your pret-ty

^{Da}
golden frills, And make a lit-tle bow! Small her-alds of the

p *pp* *p* *pp*

Daffodils (cont.)

Spring are you, Dressed in suits of gold, Danc - ing gai - ly

mf ten.

all day through, In the breez - es cold. Tan - ta-ra! the

p poco rit. mf a tempo

trumpets sound, True and sweet and clear, Bright daf - fies curt - sey

ten p daintily

to the ground, For Spring, yes Spring is here!

ten ff p

Topic No. 49

The Earthworm

SECTION I : *THE TALK*

DID you know that the little earthworm was a very good friend to us? We should never hurt him, for he works very hard for us, and does a great deal of good.

We all know the worm that wriggles in and out of the holes in the grass. We have watched him poke his head-end out, and then he has come right out of his hole, but how quickly he pops back if he thinks a bird is near! Usually he holds on to the entrance of his hole with his tail-end, so that he can draw himself back very swiftly.

The worm lives in a little burrow or underground tunnel that he has made for himself. At the end of his burrow is a little room, and in this the worm lies curled up during the daytime—for he prefers to come out at night. Sometimes he will come out after rain. That is the best time for you to go and look for him. The birds are on the watch for him then, too! You will see them hopping about the grass with their heads on one side, watching for an unwary worm.

Let us look at a worm closely. It has a long, round, slimy body, and if we look along it we see that it is ringed. There are over a hundred rings on its purple-pink body. One end is more pointed than the other. That is the head-end. How does the worm get along? It has no feet! Watch it! It stretches out the rings at the head-end, then squeezes them close together—and this makes the tail-end of the body move to catch up the front part! And so the worm gets along, moving quite fast when it wants to. Underneath its body are tiny pairs of bristles that the worm uses rather like feet, holding on to the ground with them as it moves along.

The worm has no eyes—but it can tell the difference between darkness and light. It has no nose, but it can smell, and will often burrow towards food near by. It has no ears—but it can feel when a mole is burrowing towards its hole, and can sense the pattering of rain on the ground. Queer little creature!

The worm eats all kinds of things—dead leaves, roots, rubbish of any sort. It will also feed on the earth itself, taking in with the soil tiny

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eggs and seeds for its food. Then it casts out the earth at the top of its burrow and we find it there in the morning—round rings of dry, powdery earth, very fine and soft.

We call the earthworm a ploughman, because it turns up the ground for us in the same way that the plough does. The farmer takes his plough over the fields, and it turns up the stale earth, bringing it to the surface and giving it a good airing. The worm does the same thing in another way! He throws up the soil from below to the top as he burrows in it or feeds upon it. Through many many hundreds of years the little earthworm has done this, and there cannot be a single inch of soil that has not been ploughed by the tiny creatures. The burrows made by the worms help to bring air underground, too, and make little water-ways for the rain-drops to run down. What a lot of work the worm does for us!

When the weather is cold the worm burrows more deeply, for it does not like the frost. It plugs up its hole too, to stop the rain or frost from coming in. Look for the plugged-up worm-holes. You will find them stopped up with dead leaves, straw, feathers, grass-cuttings—all sorts of things! The worm is a sensible little creature.

We must make a wormery and watch how the worms mix up the earth for us—then we shall know the kind of work they do under the ground for gardeners and farmers. Here is a big glass jar. We will put carefully into it layers of four or five things. (The teacher may use whatever things she is able to get with ease—clay, sand, fibre, gravel, chalk, ordinary soil, charcoal, etc.) Here we have a layer of gravel. Next we will have a layer of fibre—see it lying neatly on top of the gravel. Now we will choose a layer of something else—sand, which will show up well against the dark fibre. Next we will have a layer of charcoal—and now a layer of white chalk. The jar is full! We must get a few worms to live in it—and then we shall see how they gradually mix up all the layers we have put in, until at last we cannot possibly tell them one from the other! What fun it will be! (The teacher puts in three or four worms. They will burrow downwards, and after a few weeks it will be seen that all the layers are mixed up together, due to the burrowing of the worms.)

We will welcome the worms in our garden, and know that they are our friends. They do not know that they work for us—but they help us, all the same. We will let them live in peace and be grateful for their help!

SECTION II : ORAL COMPOSITION AND LANGUAGE TRAINING

- (1) **A**PPPEARANCE—long, thin body; compare with lead pencil—colour. Let the children notice the rings round it. How many rings? The head.
- (2) Its mouth. What it eats.
- (3) Burrowing. Let the children tell how it burrows. Its home—

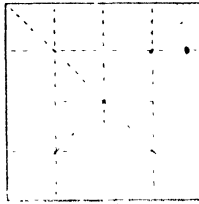


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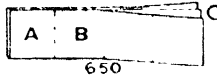


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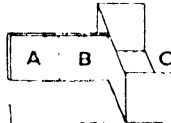
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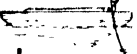
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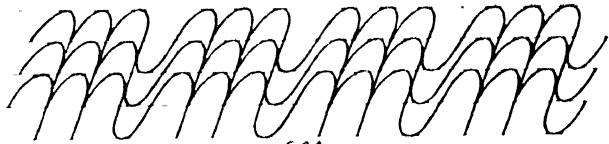


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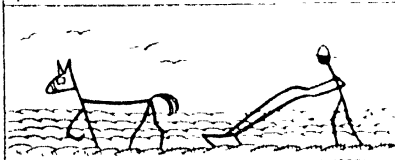
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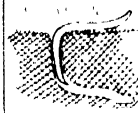
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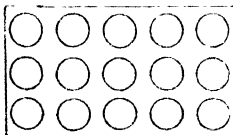
1	2	3	4	= 4 × 2 = 8
1	2	3	4	= 2 × 4 = 8

647



The worm makes
a burrow

640



646



The worm has rings on its back

641

FIGS. 637-651.

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deep in the earth. What is a burrow? What does the worm pull into its burrow?

(4) Let the children tell when they see earthworms. After rain. Where are they when it is bright and sunny?

(5) Ask the children how the worm moves along.

(6) Let the children tell how the little worms with their small bodies do the same work as the farmer with his plough. Let them tell exactly what this work is.

(7) Let the children tell all the things the worm has not got—no eyes, no ears, no legs, no hands—a feeble creature and yet it does a wonderful work.

(8) What creatures like to eat worms? Birds and frogs.

(9) Let the children look at the coloured picture and tell all they see. Let them point to a burrow. What is it like? A narrow tunnel. Let them point to the hole at the bottom of the tunnel—the worm's home, etc., etc.

(10) Let them tell of any other animals they know that burrow in the ground.

(11) Teach these rhymes and jingles:

(1) THE WORM IN A HURRY

I met a wee worm hurrying South,
This morning when I went to walk,
He crawled away so very fast,
And wouldn't even stop to talk.

Some birds I know that fly away,
Where there will be no winter sleet,
Now can it be that worms go South
For hungry little birds to eat?

I. B. CROFOOT.

Let some children act this rhyme:

(2) THE LITTLE BIRDS AND THE WORMS

Little Birds

Oh, Mother, we're so hungry,
We think some food we need;
The worms we had for breakfast
Were very good indeed,
Chirp, chirp, peet, weet,
We'd like a few more worms to eat.

Father to Mother Bird

Stay and rest, my little mate,
And guard our cosy home,
In search of worms for little birds,
Off to the fields I'll roam.
(*Father Bird flies away and comes back to nest.*)

Father Bird

Here's a nice fat worm, my dear,
 For our birdies wee,
 'Tis the plumpest little worm
 My bright eye could see.

*(Mother Bird takes worm and feeds little ones.)**Little Birds*

Chirp, chirp, peet, weet,
 Now we've something good to eat.

(3) WHO AM I?

I have no eyes and yet I know
 When dark and daylight come and go.
 I have no nose and yet can tell
 Where food is hidden, by its smell!
 I have no ears and yet can hear
 When enemies are coming near.
 No legs have I, yet swift I go
 From place to place, or dart below.
 Beneath the earth my home is found
 And there I tunnel in the ground.
 I lie all day in dirt and gloom,
 Quite happy in my cosy room.
 Now who am I? Think hard a minute—
 Find my hole and see me in it!

ENID BLYTON.

SECTION III : READING PREPARATION

(1) *Ear-training in Sounds or Phonics*

- (a) PRACTISE the sound of *r* as in *red*. Tell the children to put the tip of the tongue against the hard palate and trill. Let them notice the tip of the tongue is curled up first.

Some children have difficulty in pronouncing *r* and need much practice. Let them say *round, ring, robin, rat, rain, run*. *Round* and *round* we *ran*. The children will be able to think of many words beginning with *r*. Write each word given on the board for the children to read.

(b) Practise the sound of hard *g* as in *gun*. Tell the children to raise the back of the tongue. Let them say *go, golliwog, gay, goblin*. Let them think themselves of words beginning with hard *g*, for example: *good*. Tell them that hard *g* and *r* go well together. Write these words on the board for the children to say—*green, grey, ground, grass, grumbling*. Perhaps they will be able to think of some—*great, grow, grin*, etc. Stress the fact that the back of the tongue is raised, and we make the sound of *g* in our throat. This sound of *g* is called the hard *g*. Hard *g* and *l* also go well together as *glad, glee*.

(c) The soft sound of *g*. Show picture card (Fig. 637). Let the children read the words in the first column. What is the sound of *g*? Show the second column. Let the children tell the position of the *g*

TWO YEARS IN THE INFANT SCHOOL

in these words. Let them say the words and find out the sound. Children will hear that this second sound of *g* is like the letter *j*. We call it the soft sound of *g*, and we make it with our tongue and teeth, but not in our throat. Draw the children's attention to the fact that *g* in these words is followed by silent *e*. Tell them that *g* is *generally* hard at the beginning of a word and when followed by *r* or *l*—as *green*, *agree*, *glove*, *glad*, *glow*. But some words begin with soft *g* such as *George*, *Gee-gee*, *generally*, *gentle*. They will notice that *g* is often soft before *e*. Soft *g* also often comes in the middle of a word (but not always—as *begin*, *again*). Children will be interested in adding to these lists as they find fresh words.

(2) *Word Recognition*

Revise all flash cards. Add *once*, *saw*, *said* to the flash card. Teach *worm* also as a "Look-and-say" word. Let them use the words in sentences so that they are sure of their meaning. Each child, for example, can tell something he *saw* yesterday. I *saw* a dog. The sentence must be written on the board and *saw* underlined. When the flash cards are used each child will be eager to see if he can read the words. Hold the card up for as short a time as possible. The time depends a little on the ability of the group. It will be often found that shorter words bother children more than longer ones. Any words the children have difficulty in remembering can be added to the flash cards.

(3) *The Sentence Method. Home-made Reading Sheets*

Let the children think of sentences about the worm. They will have many to give.

The worm makes a burrow.

The worm lives in a little hole at the end of the burrow.

The little worm comes out at night when the robins have gone to bed.

When the children have given a number of sentences write them on the board in the form of a story. Little ones will like to read their own story about the worm. Some teachers like to make reading cards of these stories. Suitable stories can be printed in white on dark green cards or in black on white cards. A suitable picture should also be added. These reading sheets are useful because they can be used again and again, while the blackboard story has to be rubbed out. Some teachers prepare reading sheets in this way. They show the children a card with a picture pasted in the top left-hand corner. The children look at it and suggest sentences for the teacher to write about it. The best sentences may be printed on the card in Indian ink. They can often be edited by the teacher so as to introduce the words the children are studying, or words that they will want later in their reading books. These home-made reading sheets will not be finished in one day. They form a useful summary of the various topics the children are studying.

Tell the children the story of Greta and her golliwogs. Let the children retell the story. They will enjoy talking about the golliwogs

who danced gracefully at night, and the kind little bird who trilled a song for them. Show them picture-sentence card No. 97, and let them talk about it. The picture shows what Greta saw. Read them the sentence underneath:

"Greta saw her gay golliwogs dancing in a ring while her little bird in its cage sang for them."

Let them read the sentence all together. Later each child reads it individually. There are many words that need to be said carefully, the *ng* in *dancing*, *ring*, *sang*. Let them pick out all the words with a hard *g* sound—*Greta*, *gay*, *golliwog*, *dancing*, *ring*, *sang*. They will notice the sound of soft *g* in *cage*. See that they sound the *r* in *Greta*, *ring*. Let them dramatise the story.

Tell them the story of George and Ruth who watched the ploughman at work. The plough turns up the soil. Why? Let the children tell what the ploughman said. He told them about a living plough—the worm. What did they tell their mother when they went home? Show them picture-sentence card No. 98. Let them talk about it. The picture of a plough may be new to some children, so tell them again the work of the plough and why the farmer ploughs his fields. Remind them of the work of the little worm. He is a living plough. The sentences tell what George said to his mother. Read them to the children:

"The worm is a living plough. He digs the ground so that all the green things, trees and grass can grow."

Let the children read it together. There are some *g*'s at the end of words that they must pronounce carefully—*living*, *dig*, *thing*. Children are often careless about the consonant sounds at the end of words, especially the *g* sound. Let them notice the sound of *gr* at the beginning of these words—*ground*, *green*, *grass*, *grow*.

Remind the children about sounding their *r*'s. While some illustrate the sentences, hear each child read the new sentence pointing to the words. It is quite a difficult sentence. They must remember *worm*, *plough*, and *ground* as sight words or "Look-and-say" words. They cannot get them by sounding the letters. They must learn them as wholes. *Grow* will be easy, because they have learned that *o* is often long before *w*.

It is a good plan to spend part of a reading-lesson period in representing one of the picture-sentence cards already on the wall. Repetition is essential for the slow child. The process of presenting the card is the same as for the first year: (a) Tell the story. (b) Talk about the picture. (c) Dramatise the story if possible. (d) Let the children repeat the sentence, collectively and individually. New cards can be taken on two days a week and old ones revised on the other three days.

(4) Word Lists and Spelling

Let the slow children make lists for words beginning with *r* if necessary. Let all the children make word lists for hard and soft *g*. The teacher herself can also keep cards on which she adds words from time to

TWO YEARS IN THE INFANT SCHOOL

time as the children suggest them. It will help the children with their spelling if three columns are made for hard *g* as shown in Fig. 638. A fourth column can be kept, if desired, for words that have hard *g* in the middle, like *again*. A card can also be kept of words ending in *ng* or *ing*. (See Topic 36, 1st Year.) These cards are useful for practice in pronunciation. A list in *-ing* is of special value for drill in reading as children are much inclined to say *singin* instead of *singing*. Let them also keep lists for words containing soft *g* and words beginning with soft *g* as in Fig. 639. They will only enter on the classroom card, or in their books the words they meet with in reading or in language work. It will be some time before some of the words shown in Fig. 639 appear on their lists, for example *barge*, *gem*.

SECTION IV : WRITING

- (1) **A**S a help to spelling let the children write some words, and if possible illustrate them. The following are suggested—*cage*, *grass*, *gate*, *burrow*.
- (2) Let them write some sentences from a copy; for example, those shown in Figs. 640 and 641.
- (3) Some children will like to write their own sentences and illustrate them.
- (4) Copying picture-sentence cards.
- (5) Continue to help the best group to join their letters. Revise all letters taught. Teach *l* and *m*. *L* is not difficult. *M* causes a good deal of difficulty. When the children first learn *M* and draw it, they think of the *M* as standing on three legs and the *n* on two. When they come to *m* in cursive handwriting, they must remember it has three curves. It is well to let them count the curves as they write, one, two, three. Let them practise some *m*'s on the board. Give them copies similar to those shown in Figs. 642 and 643.

A Writing Pattern (Fig. 644)

Rows of written *m*'s overlapping give a pretty scale effect. It also helps children to remember the three curves of the written *m*. Let the children crease their paper to make guide lines, and colour the pattern how they like.

SECTION V : NUMBER

- (1) **C**OUNTING.
 - (2) Oral work as suggested before.
 - (3) Continue to teach the numbers 10–15. Teach 15. (See Topic 40, 1st Year's Work.) Let the children have 15 counters each, 10 of one colour and 5 of another. Let them count 10 and put them in a pile, then spread out the 5 by the side as in Fig. 645. Lead children to see the reason why 15 is written as it is: one 10 and 5 ones. Let them realise 15 as $10 + 5$. Ask how many 5's in the 10? Let

children see that 15 is three 5's. Let them arrange 15 in 3 rows of 5 (Fig. 646). How many across? How many down? Which is the greater? Help them to see that 3 groups of 5 are the same as 5 groups of 3. Let them use the sign for groups. (See Topic 46.) $3 \times 5 = 5$ groups of 3, or 5 times 3.

5×3 means 3 groups of 5, or 3 times 5. Lead children to see that 3×5 is the same as 5×3 , or $3 \times 5 = 5 \times 3$.

(4) Other numbers can be treated in the same way. Let the children show with their counters that $2 \times 3 = 3 \times 2$. Also that $4 \times 2 = 2 \times 4$.

For practical work give each child two strips of paper the same length. Let the children divide each strip by folding into 8 equal parts. Then divide one strip into 2 parts and the other into 4, as in Fig. 647. Put the result for the children on the board, as shown in this figure.

SECTION VI : DRAWING AND HANDWORK

(1) *Free Expression Work*

FREE expression work of the worm and its burrow, or the plough.

(2) *Drawing to help Handwork and Number* (Fig. 648)

(a) Worms in the grass. How many?

•(b) Ploughing. The plough is a digger like the worm.

(3) *Clay Modelling*

A worm.

(4) *Paper Folding or Toy Making*

A spade or digger. Fold a square of paper as shown in Fig. 649. Then fold it in concertina style as in Fig. 650. Hold B firmly between the finger and thumb of the left hand. The part AB is to form the handle. Press down the middle fold at C with the right hand and push it towards the finger and thumb of the left hand to make the digger shown in Fig. 651. Children will like to play with their diggers. A little Gloy will make the handle stronger. They can use their diggers to shovel up their crumbs at lunch-time!

SECTION VII : DRAMATISATION, MUSICAL ACTIVITIES, GAMES, ETC.

(1) *Dramatisation*

PLOUGHING, or the work of the farmer. Nursery Rhyme:

WOULD YOU KNOW HOW DOES THE FARMER?

Would you know how does the farmer,
Would you know how does the farmer,
Would you know how does the farmer,
Plough the ground for his wheat?

TWO YEARS IN THE INFANT SCHOOL

Look, 'tis so, so does the farmer,
Look, 'tis so, so does the farmer,
Look, 'tis so, so does the farmer,
Plough the ground for his wheat.

The children sing the tune to "la," until they are familiar with it. Then let the children sing the first verse, nodding to their neighbour, first on one side, then on the other. In the second verse they hold both hands out as if guiding a plough and pace slowly round. The song can be sung several times, changing the words in the second verse to "sow the seeds," "reap his barley and wheat," "thresh his barley and wheat." Each time they suit their actions to the new words.

(2) *Playground Games*

Hopping Tug-of-War. Two players face each other, and clasping right hands, try to pull each other over a given line, hopping all the time.

(3) *Songs*

(a) "Would You Know How Does The Farmer?" page 730.

SECTION VIII : STORIES

THE LITTLE WORM

(STORY FOR COLOURED PICTURE)

THERE once lived a tiny creature in a burrow under the ground. He was a worm, not very old and not very big. His body was long and round, and he had no eyes to see with, no ears to hear with, and no legs to walk upon. But he managed to be happy and to enjoy the world he lived in.

At first he lived in a very small hole, not far from where he had first hatched out. Then, as he grew, he needed a larger hole, and he crawled out of his tiny burrow and searched about for a good place.

He found a little dent in the earth that the grass grew in. He began to eat the earth as he burrowed downwards. Gradually he made a long tunnel. He threw out the soil he had eaten. It lay at the top of his new burrow, ring upon ring of fine, powdery earth.

The little worm was pleased with his new burrow. The sun touched it in the mornings and warmed it. He had made it a little slanting, so that if it rained, the raindrops did not plop straight into his hole, but ran slowly down, and told him that the grass was deliciously wet outside. He liked to go out in the rain. He could get his long body along easily then.

At the bottom of his burrow he made a cosy little room. It was just an enlargement of his tunnel. The worm could lie there in peace and safety as long as he liked. He lay there all day long—but when night came he uncurled his long body and went sliding up his hole to the top. He could not *see* that it was night-time—but he knew. The dew was

falling and the grass was cool and wet. The little worm held on to the edge of his hole with his tail and began to glide here and there all round it, hunting for something to eat. A dead leaf, half-rotten, lay near. He seized it and began to eat it. It was a good meal.

No one came to disturb him. The hedgehog, who sometimes liked a meal of a fat worm, was away hunting in the ditch. The robin was asleep in the ivy. The frogs were asleep in the long grass by the pond. The worm was quite safe.

He stayed out of his hole for some time. Other worms came to see him and glided by him. One told him that a mole had been working underground in the lawn, and had thrown up big hillocks of earth.

"You must beware of this mole," said the older worm, who knew a great deal about other creatures and their ways. "Moles eat hundreds of worms. If you should feel your hole shaking, as if some big animal near by was scraping in the earth, leave your little room and go up to the surface. The mole may have smelt you, and be coming to find you!"

When daybreak came the little worm pulled himself back to his hole. He slid down it, tail-first. Birds would soon be about—and birds were clever at picking up worms! Sometimes early birds found worms that were late in going back to their holes—and then that was the end of the worms!

That day the little worm had a fright—for as he lay in his hole, he felt that something was working near by underground—something that scraped and burrowed swiftly. Could it be a mole?

He quickly slid up to the top of his burrow—and only just in time! A big grey mole broke through the wall of his burrow to get him—but he wasn't there! He was safely on the grass above. What a narrow escape!

"Tweet-tweet!" sang a voice, suddenly. "Here is a fine worm!"

It was a big, freckled thrush singing. The worm knew his danger at once—he slid quickly over the grass to find another worm-hole. He found one and glided down it just as the thrush pecked at him. What an adventurous morning!

There was no worm down that worm-hole. The worm that had lived there had been eaten by a blackbird the day before. It was a good hole. The little worm liked it. He lay still all day long, wondering if a mole would come by again—or if a bird would come and peck down his hole.

When night came he glided up to the surface and felt all around. He found a dead leaf, a feather, and some grass-cuttings, for the grass had been mown that day. He pulled them to his new hole, and do you know what he did? He carefully stopped up the entrance with the dead leaf, the bits of grass, and the feather! No rain-shower could swamp him now—no frost could pinch him—no bird could find him! Clever little worm!

He may be in your garden! Go and look for him when you can, and see if you can find his hole, neatly stopped up to make him safe. You *will* be surprised!

TWO YEARS IN THE INFANT SCHOOL

THE GAY GOLLIWOGS

(STORY FOR PICTURE-SENTENCE CARD No. 97)

GRETA had a family of golliwogs. They were such merry little fellows, great fun to play with. But they played best after Greta had gone to bed!

They danced out of the toy cupboard then, and found the musical box. They wound it up and then, how they danced to it! They kicked their legs up and down, they squeaked for joy, and they held hands and danced round and round in a ring! What fun they had!

And then one night they found that the musical box was broken. What a pity!

"We can't have our dance!" said the biggest golliwog, sadly. "Oh, what a disappointment!"

"Don't look so sad!" said a little voice near by. "I will trill a song for you, a merry little tune, and you shall dance to that! Greta has not put my cover on to-night—so I can see you, and will sing as loudly as I can!"

It was the canary speaking. He sat in his cage and nodded his pretty yellow head at the gollies.

"Oh, thank you, canary-bird!" they all cried, gladly. "We are very grateful to you. Sing away!"

So the canary opened his beak and sang loudly. How he trilled and twittered! The golliwogs flung up their arms and danced away merrily to the music.

Greta woke and sat up in bed. Was that her canary singing? What *could* he be singing for, so late at night! Greta jumped out of bed and ran to the nursery to see. And then she stared in the greatest surprise, for what did she see?

Greta saw her gay golliwogs dancing in a ring while her little bird in its cage sang for them!

"Oh!" cried Greta, "let me play too!"

But, quick as lightning, the gollies leapt into the toy cupboard, and the canary stopped singing. Wasn't it a pity! So Greta had to go back to bed—but she never forgot how she had seen her golliwogs dancing gracefully that night, and she hopes that perhaps, another time, she will peep round the door and see them again! Do you think she will?

THE TWO PLOUGHMEN

(STORY FOR PICTURE-SENTENCE CARD No. 98)

LET'S come and watch the ploughman at work, Ruth!" cried George. "He's got his two horses out to-day in the field, and they are pulling the plough."

So they put on their hats and ran out into the field. Farmer White was guiding his horses behind the plough and he smiled at the two children.

"We're busy to-day, I and my horses!" he called to them.

"Why do you have to plough the fields?" asked George, as he watched the plough turning up great clods of earth.

"Fields have to be well turned over," said the farmer. "Things won't grow if the soil isn't well dug or well ploughed each year. The under part gets stale and sour—it wants the air and the sunshine—so the plough comes along and turns it up!"

"Aren't you going to have anyone to help you to plough your field?" asked Ruth, for the farmer looked hot and tired.

"There is another ploughman who helps me," said the farmer, with a wide smile.

"Where is he?" asked Ruth, looking all round the field.

"Oh, he's just near by," said the farmer.

"What's he like?" asked George, staring round about.

"Oh, his body's long and round, and he has no ears, eyes, or nose," said the farmer. "He lives in a hole underground!"

"Do you mean a worm?" asked Ruth, in surprise.

"That's right!" said the farmer, and he told them how the little worm turns up the ground as he burrows, and casts out the soil—how he helps the plants to grow by ploughing the soil for them with his own little body!

• The children ran home and told Mother all about it.

"Mother!" they cried. "The worm is a living plough. He digs the ground so that all the green things, trees and grass can grow!"

"Well!" said Mother. "Who would have thought it? We will certainly welcome him in the garden, and tell him he is a real friend of ours!"

WOULD YOU KNOW HOW DOES THE FARMER?

CECIL SHARMAN

Key G | :d . r | m :m :r . d | r :r :r . m | f :f :m . r |

VOICE

PIANO

| m :m :f . s | l :l :s . f | s :s :s . f | m :- f :r | d :- |

{ l . s | f :f :s . l | s :s :f . m | r :r :m . f | m :m :m . r |

|| d :d :r . m | r :r :d . r | m :- f :r | d :- ||

Topic No. 50

Pond Life. Frogs and Tadpoles

SECTION I : THE TALK

(The teacher should have a jar with a few tadpoles in, if possible.)

EVERY springtime all the frogs leave their hiding-places and swim in the nearest pond. They want to lay their eggs there, for young frogs, or tadpoles, must live in water before they are able to hop on land.

What are frogs' eggs like? Who knows? They are little black specks in big masses of silvery-white jelly. It seems queer to lay eggs in jelly—but the frogs do this for a good reason. Their eggs might be eaten by fish or beetles, if they were not protected in some way—and the jelly is so slippery that it is impossible to eat it! So the eggs are kept safe, and hatch out into tiny black tadpoles before many days have gone by.

The frogs lay their eggs at the bottom of the water—but, as the jelly swells, it rises up to the surface, and there it floats, so that the warm spring sunshine can fall on the tiny black eggs and hatch them. Soon they change from their round shape to a comma-like shape—and then, one by one, as the jelly falls to bits, the black tadpoles creep out, wriggling their tiny black tails. They have hatched out! Now their life of adventure begins.

At first they do very little—simply lie about on the melting jelly or hang on to the stem of a water-plant. Then they become hungry and they nibble tender leaves—and they grow!

How they grow! Their heads become big and fat, they grow gills to breathe with, and their tails become long and strong. They wriggle everywhere, all over the pond, and look for food to eat. They are eaten themselves too, if they are not careful! A big fish comes along and snap! He eats a tadpole in a trice! A water-beetle swims up and snaps at another—a dragon-fly grub has a third. Yes, the little tadpoles have to be very quick, or they have no more adventures!

One day they find that they have little back legs—and then front ones come! After that their tails become shorter, and lo and behold, we see that they look just like tiny frogs! They have grown into frogs, and will never be tadpoles again.

TWO YEARS IN THE INFANT SCHOOL

At first they have breathed through gills, just as fish do—but now they have proper lungs to breathe with, as we have. Take a big breath, and feel your lungs filling. The little frogs fill their lungs too, and can breathe out of the water now.

Then, on a nice wet, rainy day all the baby frogs leave the pond where they have lived as tadpoles, and make their way to new homes. Some go to cool, green grass under the hedges. Some go into the moist ditches. Some creep under a big shady stone and live there. Each tiny frog finds a place for himself.

He finds his own dinner too. He waits for a fly to come and settle near him. Then out flashes his sticky tongue and the tip of it touches the fly. Back goes his tongue into his mouth—and the fly goes with it! The frog swallows once and shuts his eyes. He has had his dinner! He eats caterpillars and other insects too. If we have a frog in our garden, we must welcome him, for he will get rid of a great many harmful grubs for us. He is another of our friends, and so is his slower cousin, the toad.

When the cold days come the frog hunts for a good hiding-place. Perhaps he hides under a stone and sleeps there in safety all through the winter—but more likely he hops back to his pond, tucks his head into the mud at the bottom, and there sleeps soundly all through the cold winter. When he wakes up, he swims up to the surface—but if there is frost about, he hides again, because the cold frost kills the frogs that wake up too early.

In the springtime all the frogs swim in the pond again, lay their eggs and have a joyous time. Then once more they leave the water. The baby frogs grow bigger each year. When they are five years old they are full-grown.






The frog hops high in the air, but the toad crawls. The frog can leap high because he has long strong hind legs. He has pretty brown eyes, and the toad has lovely eyes too. The frog is yellow-green, or yellow-brown. The toad is earth-colour and is rather warty. The frog has a smooth, moist skin. Both lay their eggs in the pond—but the toad lays his in long strings of jelly, and not in big masses, as the frog does.

Like the earthworm, they are friends of ours, so we will be pleased to see them in our gardens and will do them no harm. They will look after our plants for us and eat all the caterpillars, flies and grubs that they find.

SECTION II : ORAL COMPOSITION AND LANGUAGE TRAINING

CHILDREN will probably have had opportunities of observing developing tadpoles. Let the children tell where they have seen frogs.

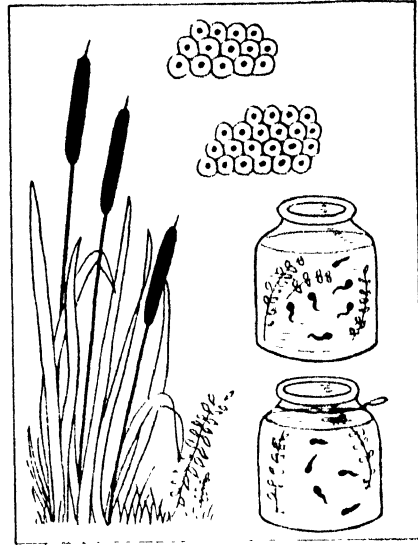
(1) Let them tell about the eggs—little balls of jelly, a round black speck in the centre. What the speck is ; the use of the jelly.

			
star far jar bar tar — lard hard garden yard	tart dart part cart start smart	lark park dark mark hark bark	barn darn — harm farm  harp sharp

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n n m

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free
fresh
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fruit

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Pop Pop Pop Pop Pop Pop

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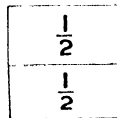
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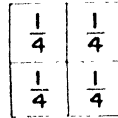
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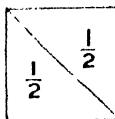
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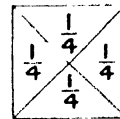
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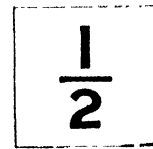
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FIGS. 652-666.

TWO YEARS IN THE INFANT SCHOOL

(2) The tadpole when it first comes out of the jelly. Let the children tell about its growth, the appearance of its gills, its way of moving in the water, what it eats, etc.

(3) The appearance of the legs, first the hind legs, then the two fore legs, etc.

(4) The frog—the appearance of the frog, its colour, eyes, long hind legs, etc.

(5) Its habits and food. The weather it likes. Its home.

(6) Little ones will have a great deal to say about the frog. Let them describe the game of “leap frog.”

(7) The picture will give the children much pleasure, and can be used in a variety of ways for language training and vocabulary—fresh-water pond, reeds, bulrush, pond weed. Let them notice the frog diving, the frog swimming. The air bubbles coming up from the frog. The tadpoles. Each child will be able to tell something new about the picture. Give each child a few minutes to study it, and then give the sentence.

(8) Lead the children to tell that just as the tiny egg of the frog contains a tadpole and therefore the young frog, so buds and bulbs contain leaves and flowers, and eggs, baby birds.

(9) Teach the children these rhymes, or read them to the children:

(1)

Over in the meadow

Where the quiet pools shine,
Lived a green mother frog,
And her little froggies nine;
“Croak!” said the mother,
“We croak,” said the nine—
So they croaked and they splashed,
Where the quiet pools shine.

OLIVE A. WADSWORTH.

(2) FROGS AT SCHOOL

Twenty froggies went to school
Down beside a rushy pool.
Twenty little coats of green,
Twenty vests all white and clean.
“We must be in time,” they say;
“First we learn, and then we play;
That is how we keep the rule
When we froggies go to school.”

(3) THE POLLIWOG

A tiny little polliwog
And little brothers three,
Lived in the water near a bog,
As happy as could be.

A-swimming, swimming all the day,
 A-sleeping all the night,
 And trying, though they were so gay,
 To do just what was right.

One morning, sitting on the log,
 They looked in great surprise;
 Four legs had every polliwog,
 Where two had met their eyes.

And with their legs they'd grown some lungs;
 So you just wait and see;
 In summer time their little tongues
 Will sing, "Croak, croak," with glee.

SECTION III : READING PREPARATION

(1) Ear-training in Sounds or Phonics

(a) **P**RACTISE the sound *f* in *fan*. Tell the children to put the top teeth over the lower lip. Let them say *follow, fat, fish, fresh fish, frogs, frolic, ferns, off, fairies*. Let the children suggest as many words as they can beginning with *f*—*fun, fin, five*, etc.

* Remind the children that *f* and *r* go very well together at the beginning of words—*frog, fresh, frost* (Jack Frost), *frisk, Frank, fruit, free, freeze, frolic, frock, fry, frown, frame, Fred, frill*, etc.

Some of these words can be got from the children by questions and suggestions.

F and *l* also go well together at the beginning of words. Let the children say—*flow, flee, fly, flat, flame, flag, flap*. (See Topic 39, 1st year.)

(b) Remind the children of the two sounds of *a* that they know—short *ă* in *cat, fan*; long *ā* in *cake, rain, play*. Tell them *a* has other sounds when followed by certain letters. Teach the sound of *ar*. Print *ar* on the board. Let the children give the sound of *a* and *r*. Tell them *ar* makes quite a new sound. Show them the card of words and pictures (Fig. 652). Let them say the words to find out the sound of *ar*. Write the words *bar, star, jar, cart*, on the board. Let the children give the sound of the first letters. Cross these lightly through and the final *t* in *cart*, so as to leave only *ar* in each word. Point out to the children that *ar* has just the same sound as the name of the letter *r*. See if they can tell any words containing the letters *ar*, and print them on the board: *far, farm, smart, yard*. As the children say these words, remind them that the *r* is practically silent, but it gives a different sound to *a*. What is the sound? Let the children have a reading book and pick out all the words they can that have the phonogram *ar*:

dark	lark	mark	tart	harp
park	hark	bark	start	harm
lard	hard	barn	darn	part

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Let some children look through their picture-sentence cards and find words similar to the above.

(2) Word Recognition

Continue to use flash cards. Add to these any words the children have difficulty in remembering or words needed for their readers. All words that are irregular in sound must be taught this way. Teach this week the words *some* and *warm*.

Write directions on the board for *some*. Bring me *some* paper. Bring me *some* books, etc. Then let children learn to spell the word and say it.

Teach *warm* in a similar way, first its use in sentences, then by spelling. Point out that although it contains *ar* it has not the same sound as *far* or *harm* because the *w* alters the sound.

Show first one of these words, then the other, and see if children can recognise them.

(3) The Sentence Method

Let the children give sentences to put on the board. They will have plenty to say about the frog. Try to get a little story about the life history of the frog. Put sketches, if possible, on the board to illustrate the children's sentences. The first sentence might be:

The eggs of the frog are like tiny dots of black inside balls of jelly.

By the side of the sentence some frog's eggs can be drawn.

The second sentence:

Soon the black specks grow longer, and become baby tadpoles.

By the side of this sentence will be a second drawing of the eggs.

The third sentence:

They eat the jelly and wriggle out to get more food.

and so on.

Tell the children the story of how Freddy and Flo went to catch tadpoles. Let them retell the story. Where will the children be likely to find tadpoles? In what will they carry them? Ask questions to get from the children words or phrases that are being taught.

Show them Picture-sentence Card No. 99. Let them talk about it, and tell all they see in the picture. Read them the sentence underneath:

"Freddy and Flo sat on the bar of a gate to look at the fine tadpoles in their jar."

Teach them this sentence in the usual way. Let them notice: (a) the words beginning with *f*—*Freddy*, *Flo*, *fine*; (b) the long *a* sound in *gate*; (c) the short *a* in *sat*, *at*, *tad*; (d) the sound of *ar* in *bar* and *jar*.

They have already learned *their* as a "Look-and-say" word. Tell the children the story of how Freddy and Flo found a lovely green frog, and Flo in her excitement fell into the pool. Help the children, especially

the slow ones, to retell the story. Show them Picture-sentence Card No. 100 and let them talk about it. Two frogs in the pool! One of them is Flo. Read them the sentences underneath:

"Splash! Flo fell into the pool. Flo and the frog were both in the pool. 'Now we have two frogs,' said Freddy."

Teach the sentence in the usual way. Let the children notice the words beginning with *f*—*fell*, *Flo*, *frog*, *Freddy*. Find out if any children have forgotten the sound of *oo* in *pool*. If necessary revise the *oo* sound again (Topic 38, 1st year's work).

Write on the board sentences from the stories containing words with the sound of *ar*, as in *far*, or words beginning with *f*, *fr*, and *fl*.

Select for the weaker children some sentences from the First Year's Work containing the sound of *ar* as in *far*.

No. 7.—Henry planted some bulbs in his *garden*.

No. 20.—It is fun to play horses in the *garden*.

No. 22.—Jump into my motor *car* and have a ride.

No. 42.—The queen goes walking in her *garden*.

No. 44.—Through the *farmyard* rode Bobby on Grunty, the black and white pig.

No. 50.—The friendly cow all red and white

I love with all my heart,

She gives me cream with all her might

To eat with apple *tart*.

Give the children these sentences to read in the individual work period. Let them find the words containing *ar* and illustrate them.

Revise with all the children Picture-sentence Cards Nos. 8 and 9. Give the children the sentence strips on Sheet 11 for reading and matching.

Continue individual reading in the ways already suggested.

(4) *Word Lists and Spelling*

Let the children make word lists for words beginning with *fr* (and *fl* if they have not already done it). Weaker children can also collect words beginning with *f*, like *fun*, *fan*, *fish*, etc. The teacher can also make a card (Fig. 653) for class use. Get as many children as possible to bring words for it. Fig. 654 shows how word lists can be arranged for the phonogram *ar*. These are useful for word drill, especially for practising the sound of the final consonant in words like *tart*, *hard*, *lark*, *farm*. The children will build their own lists up slowly.

SECTION IV : WRITING

(1) **T**HE writing of some words with particular attention to the formation of the letters—*frog*, *flag*, *tart*, *jar*, *barn*. All these words can be illustrated.

(2) Some children may like to write their own sentences about the frog and illustrate them. (See section on Sentence Method.)

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(3) Figs. 655 and 656 show two suggestions for writing cards. These sentences can also be written on the board for the children to copy. Each child must read his sentence before he writes it.

(4) Continue to teach the cursive hand to those who are ready for it. Let them practise the letters and words already given. Show them the *n* (Fig. 657). Let them see how it differs from *m*. It has only two curves. Let them count as they write (Fig. 657). Let the children practise the words shown in Fig. 658. In words like *can* where *m* or *n* is preceded by another letter, there is special need of care in getting the over-curve at the beginning of the *m* or *n*. The tendency is to give a straight line or slight under-curve which results in a sharp turn at the top instead of a rounded turn. Some children, indeed, find it exceedingly difficult to change from the script type of *n* and *m* to the cursive type shown in Fig. 658.

Writing Patterns (Fig. 659)

Rows of *n*'s overlapping or any pattern the child likes to make with *n*.

SECTION V : NUMBER

(1) COUNTING.—Counting to 15 by 3.

(2) Simple addition and subtraction, as before, with cards.

(3) Mental Work.—Adding and subtracting 3 up to 15. Let the children have 15 counters and try to make up some sums first, for example: $9 + 3 = 12$; $12 + 3 = 15$; $15 - 3 = 12$, etc.

(4) Practical Work.—Revising halves and quarters.

Let each child have two squares (side 4 inches). Let them divide the first into two oblongs as in Fig. 660, and place one on the other to prove they are equal. Then divide them again to get four parts—quarters, as in Fig. 661. Let the children draw a line and write under it the name of the parts into which the square was divided, 2 or 4; on the top of the line they write the number of these parts, 1 (Fig. 664). They put a penny on each square, then halfpence on one, and farthings on the other. The children tear the other square diagonally into halves and quarters, as in Figs. 662 and 663. They draw their work as shown. Let the children realise that $\frac{2}{4}$ equal $\frac{1}{2}$ by placing two quarters on half the square.

(5) Halves and quarters of 2, 4, 8. Let the children have 8 cubes. Let them place 2 cubes together to make an oblong. Let them lay a stick across them to divide them into halves. Ask what is half of 2.

Build a square of 4 cubes. Let the children separate it gently into halves. How many in each half? 2. Ask if 4 can be divided into 4 equal parts. Let them separate these 4 cubes into 4 parts. What do we call them? Quarters. How many is $\frac{1}{4}$ of 4? What are $\frac{3}{4}$ of 4? $\frac{3}{4}$ of 4? etc.

Let the children take 8 cubes and build a wall. How many cubes in half of the wall? How many in three-quarters? Use the term "fourths" as well as "quarters," so that the children become familiar

with both. The children get a good deal of practice in folding squares into halves and quarters in the handwork lessons. This is a great help to number.

SECTION VI : DRAWING AND HANDWORK

(1) *Free Expression Work*

FREE expression work of pond with frogs and tadpoles, or children playing leap frog.

(2) *Drawing to help Writing, Number and Observation* (Fig. 665).

(a) Bulrushes.

(b) Frogs' eggs in clusters. How many in each cluster?

(c) Jars of tadpoles with pond weed. How many tadpoles in each jar?

(3) *Modelling in Clay or Plasticine*

Some children may be able to model a frog on a log. Other suggestions for modelling—frogs' eggs, tadpoles. For tadpoles, balls are made and one end drawn out for tail. Mark eyes and mouth with pricker. This is not easy modelling for little fingers.

(4) *Paper Folding and Cutting and Tearing* (Fig. 666)

* Give the children oblong pieces of paper. Let them fold them in half and draw half a bowl, as in Fig. 666. The bowls when cut out are pasted on brown paper. The water, tadpoles, and pond weed are drawn in afterwards. A jar for tadpoles can be cut in the same way. The folding and cutting of symmetrical shapes is of great value, and should be done from time to time.

SECTION VII : DRAMATISATION, MUSICAL ACTIVITIES, GAMES, ETC.

(1) *Dramatisation*

HOPPING and jumping like frogs.

(2) *Rhythmic Exercises*

(a) Revision.

(b) While the Rain is Falling.—This is a very suitable exercise for a wet day. The children form a line, single file. The teacher plays the tune "The Mulberry Bush." The leader starts running on tip-toe and is followed by all the other children. As they run they sing:

This is the way we run around,
We run around, we run around;
This is the way we run around,
While the rain is falling.

After running round the room three times, a chord is played and the children stop and count ten slowly. Then the music begins again and the leader starts hopping. As they hop they sing:

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This is the way we hop along,
We hop along, we hop along;
This is the way we hop along,
While the rain is falling.

They hop once or twice round the room, then a chord is played and they count ten. When the music begins again they start clapping their hands as they sing:

This is the way we clap our hands, etc.

At a given chord they begin running round the room on tip-toes and sit down at the end of the verse:

This is the way we take our seats,
We take our seats, we take our seats;
This is the way we take our seats,
While the rain is falling.

(3) *Playground Game or Classroom Game*

Jumping. The teacher names four objects in the classroom (or playground), one on each side of the room, for example, the door, the clock, etc. When she calls out "the door," all the children jump quickly to face the door, at "the desk" all jump to face the desk, etc. The children jump each time to face the object named. When the children are familiar with the game, those who face the wrong way are "out."

(4) *Songs*

(a) "Croak!" see music on page 745.

SECTION VIII : STORIES

THE LITTLE BLACK TADPOLE

(STORY FOR COLOURED PICTURE)

ONCE upon a time there was a big mass of white jelly lying on the top of a warm pond. The sun shone down on it. The jelly was full of little round black specks which, as the sun shone warmly down, changed their shape and became longer. Then one day the black specks wriggled out of the jelly and swam about in the water—they were tadpoles!

One tadpole was bigger than the others. He wriggled about everywhere, and found a leaf to hang on to. A water-beetle came up to have a look at him and the tadpole at once wriggled behind the leaf—he was afraid of being eaten!

He grew and he grew. He had little gills to breathe with, that grew out from the sides of his head. He had a long tail that he waved from side to side as he swam.

He was a hungry little fellow. He nibbled bits from the new leaves of water-plants. He always found the best bits for himself. The other tadpoles thought him a wonderful fellow, and followed him about all day long.

"One day I shall be king of this pond!" boasted the little tadpole. "I shall grow and grow, and become so big that I shall be able to chase the fish and frighten those big water-beetles—and as for those splashing, croaking frogs that swim about and interfere with us, aha, I shall tell them to leave the pond. If they don't obey me I shall eat them!"

"Oh, how wonderful you are!" cried all the listening tadpoles, and they crowded round the big tadpole and looked at him in delight.

The tadpole grew even bigger. To his great delight one day he found that he had two little back legs! They had grown from his body, and he was pleased with them.

"Now I am a tadpole with legs!" he said to the others. "See! You are growing legs, too! What wonderful creatures we tadpoles are, to be sure!"

A big frog near by croaked with laughter, and swam after the big tadpole to frighten him.

"Silly little boaster!" croaked the frog. "Go and hide before I get hold of you with my strong front legs! I have a good mind to catch you and give you to the water-beetle to eat!"

The tadpole swam away angrily. He called all the other tadpoles round him.

"Now listen to me!" he said. "I don't like these ugly, croaking frogs! We will have them sent away from the pond. I am going to speak to the water-snails, the fish, the beetles and the dragon-fly grub, and ask them to help me. We will soon scare away the horrid green frogs! Then the tadpoles will be kings of the water. What fun that will be!"

So the tadpole swam to the water-snails and spoke to them.

"I am planning to scare away all the frogs from this pond," he said. "Will you help me, please?"

The water-snails looked at the big tadpole with his little back legs and laughed.

"Come back to us in three weeks' time," they said. "We will certainly help you to scare away all frogs then."

The tadpole was pleased. He swam to the fish and asked him the same question. The fish looked at the tadpole and laughed with his mouth wide open.

"Come back to me in three weeks' time and I will certainly help you to chase away the frogs then," he said.

Then the tadpole swam to the water-beetle and the dragon-fly grub, and they too laughed, but promised to help to scare away the frogs in three weeks' time. The tadpole swam back to his friends.

"I don't know why everyone wants to wait until three weeks' time," he told the listening tadpoles, "but it doesn't matter. Aha, you frogs,

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ugly old croakers, you will be chased away in three weeks' time—and you will be sorry you ever laughed at us tadpoles! ”

The days went by. The tadpole grew another pair of legs—in front this time! So he now had two pairs of legs. His tail grew shorter and shorter, and was of very little use for swimming. He had to use his legs to swim with, and he used them too, for climbing up and down the stones, and the old log floating on the pond. It was fun to sit up on the log in the sunshine. His gills had gone now, and he breathed in a different way.

At last the three weeks were up. The tadpole called his friends round him. “ Now at last we can get the fish, the water-beetle, the dragon-fly grub and the snails to help us to chase away those horrid frogs! ” he said.

But his friends shook their heads. “ No,” they said, “ we cannot do that. Use your eyes, friend—look at us and at yourself! See what we have become! ”

The tadpole looked closely at all his friends—and what did he see, children ?

He saw round him a ring of small frogs, not tadpoles! Yes—every tadpole had changed into a frog!

“ Good gracious! ” said the tadpole-frog in alarm. “ Who would have thought this would happen to us? We are frogs! We cannot ask all the pond creatures to scare away the frogs—because it would mean that we should have to go too! ”

“ Just so! ” laughed a big, green frog, swimming up. “ You may have been a big tadpole—but you are a very little frog! Behave yourself, or I will SWALLOW YOU WHOLE! ”

The little tadpole-frog swam away in fright. And ever since that day he has been much more sensible. Wasn't he funny ?

FREDDY'S TADPOLES

(STORY FOR PICTURE-SENTENCE CARD NO. 99)

MISS BROWN, the teacher, had been telling the children to look for early flowers. So Freddy and Flo thought they would go into the fields and see if they could find some. Off they went together.

They came to a little pond—and Freddy gave a shout. “ Flo! Here is something better than flowers to take to Miss Brown—tadpoles! Aren't they early? See them swimming about in the pond! ”

Flo was excited, too. Miss Brown would be so pleased to have such early tadpoles! What fun!

“ We'll go home and get a jar to put some in,” she said. So they asked Mother for a jam-jar and then they went back to the pond. It was quite easy to catch the tadpoles. Freddy put such a lot into the jar.

Then Freddy and Flo sat on the bar of a gate to look at the fine tadpoles in their jar. What a lot there were! They swam about, wriggling

their little black tails. They had eyes to see with, and they saw Freddy and Flo.

"Shall we put some water-weed in the jar for them to eat?" asked Freddy. "I think they would like that."

So they put some weed in, and that afternoon they took the jar to school. Miss Brown was so surprised and pleased.

"What early tadpoles!" she cried. "It will be such fun to watch them grow into frogs. But there are too many in the jar—we must divide them up and put them into two jars, or they will die. We must not have more than six in a jar."

So the tadpoles were put into two big jars, with plenty of water-weed in each one. Then Miss Brown stood them on a cool window-sill, for she said they must not stand in the sun, or they would be cooked.

How those tadpoles grew! They grew two pairs of legs each, and Miss Brown put a bit of wood at the top of each jar for the little creatures to climb on and breathe the air.

"They are small frogs now," she said. "We must say good-bye to them and put them into the garden. They will work for us there, and catch the flies and the caterpillars."

So Freddy and Flo set the little frogs free—and now they are all about the school garden, leaping and jumping happily, growing bigger and bigger each summer!

THE TWO FROGS

(STORY FOR PICTURE-SENTENCE CARD NO. 100)

ONE day Freddy and Flo went to see the pond again, where they had found their tadpoles. It was green with rushes and reeds, and was a very pretty place indeed. A little water-hen swam about and somewhere near by she had a nest hidden. Flo thought she would like to look for it.

They couldn't find it—but Freddy found something else! It was a beautiful green frog! He was in the long wet grass that grew beside the pond. He was big and green, and his eyes shone brightly. He really was a very lovely creature.

"Come and look at him!" cried Freddy. "Oh, do see, Flo! He caught a fly just then! He flicked out his tongue and it hit the fly! Then he swallowed it. I saw him."

"That was his dinner," said Flo. "I wish he would do it again."

Just then the frog saw Flo and Freddy looking at him and he was frightened. He gave a great jump, and leapt right into the pond, splash!

Flo was startled and she jumped. She over-balanced and tried to catch hold of Freddy, but she couldn't. Flo fell into the pool. Splash! Flo and the frog were both in the pool. "Now we have *two* frogs!" said Freddy.

Flo was going to cry, because she was wet and frightened—but when

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Freddy said she was a frog too, she began to laugh. It was so funny to be a frog in a pool! She got up and squeezed out her dress.

“Now you must be a frog again and jump about and dry your frock!” said Freddy. So Flo jumped about in the sun and the wind and was soon dry. The other frog swam away and the children saw him no more.

“But I’ve got *one* frog to take home!” said Freddy, and he took hold of Flo’s hand. “Come on, Froggy Flo—you shall have a nice fly for your dinner!”

But I don’t expect she did, do you?

CROAK!

O. WADSWORTH

CECIL SHARMAN

Quaintly (don't hurry)

Key E mi.
G = doh

VOICE

PIANO

O - ver in the mea-dow where the quiet pools shine, Lived a

green mo - ther frog, And her lit - tle frog - gies nine;

"Croak," said the mo - ther, "We croak," said the nine - So they

croaked and they splashed, Where the quiet pools shine.

Topic No. 51

Rubber

SECTION I : THE TALK

(This talk on rubber is based on the more primitive method of collecting rubber, as this is easier for children to understand. There are more up-to-date ways now, but the old method is still in practice in many parts of the Amazon Forest.)

TO-DAY we are going to talk about rubber. Have we anything in this room made of rubber? Yes—all our indiarubbers, of course! In the cupboard are the balls we play with, made of rubber, too. What do we wear on a rainy day? We wear rubber boots, and mackintoshes and hats that have rubber in them to keep the wet out. We have rubber dolls at home. We perhaps go to bed with a rubber hot-water bottle. We see cars every day going silently along on big rubber tyres. What a lot of rubber we use!

Where does rubber come from? We do not grow it in our gardens. It must come from far-away lands. It does—it comes from very hot, damp forests. It will only grow in hot countries where there is a big rainfall.

Rubber comes from a tree. The rubber-trees are great tall trees, with long, oval leaves, thick and glossy. It is the trunk of a rubber-tree that is important, not its flowers or its fruit. The trunk is the woody, straight part, you remember.

Now, just under the bark, or outer covering of the trunk of the rubber-tree, a milky juice is found. This milky juice is the rubber we know so well—but a great deal happens to it before it becomes the rubber *we* know!

This milky juice must be taken from the tree. It will flow out from the trunk if the bark is cut. So men go to the rubber-trees and cut the bark. This has to be done very carefully, with a chisel-like knife. The cut must not be too deep nor must it be too slight. The right cut needs a great deal of practice. A little strip of bark is shaved away—and the milky juice begins to run out very slowly. There are several ways of cutting the trees—you will see some of these ways in your Drawing and Handwork lessons (Fig. 679, page 749). Each plantation has its own way

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of cutting strips round or down or across the tree-trunk, but they all have the same result—the milky rubber-juice runs out from the cuts.

To catch it when it runs out, an enamel cup is placed to take the drips. You will see these in the big picture. Men hang these cups on every tree that is cut. Then, when they think they are filled, they visit the rubber-trees again, empty the filled cups by pouring the juice into big pails, and replace the enamel cups on the tree to catch any further drips.

In their pails is the milky juice of which many rubber things will be made. The men take this juice home.

They take wooden paddles—sticks with flattened ends, the kind used to paddle along boats or canoes—and dip these paddles into the pails of milky juice. Then they hold the paddles over a fire which is built in a cone-shaped fireplace (see Fig. 680 on page 749). The heat and smoke from the fire harden the milky rubber-juice very much. When it is done, the men scrape or cut the rubber off their paddle-ends, and mould it into big balls. The juice has turned into blackish, coarse rubber! The men collect as much as they can, and great big balls are made of it. These bounce like your balls, but are much heavier.

Then the rubber is sent away to be made into many things. Sometimes it goes by steamer, or by dug-out canoe. Sometimes a big raft of the rubber is made, and this is guided down the river, for it floats on the water.

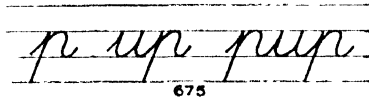
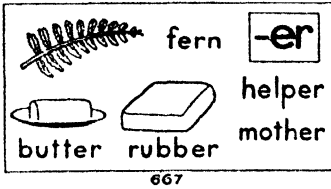
A good deal has to be done to the rubber before it can be properly used. It is rolled out like pastry, and then passed through rollers and washed. It comes out flattened into thin sheets which are hung up to dry. These sheets are carefully sorted and packed into boxes. They are sent to ports and from there steamers bring the rubber to London, which is one of the biggest rubber markets in the world.

The rubber is sold to people who make rubber articles of all kinds—the makers of motor-car and bicycle tyres buy enormous amounts of rubber—the makers of rubber boots buy large quantities—and so do many other people who need rubber for their goods.

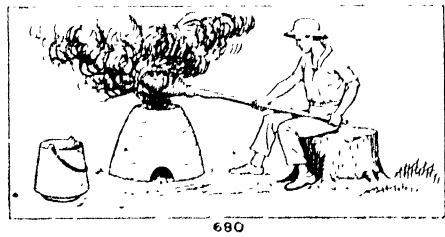
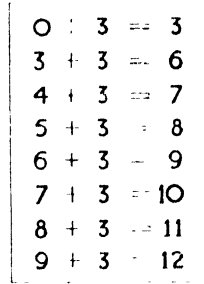
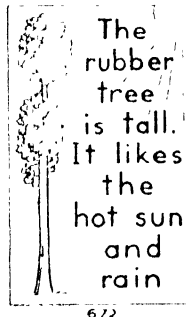
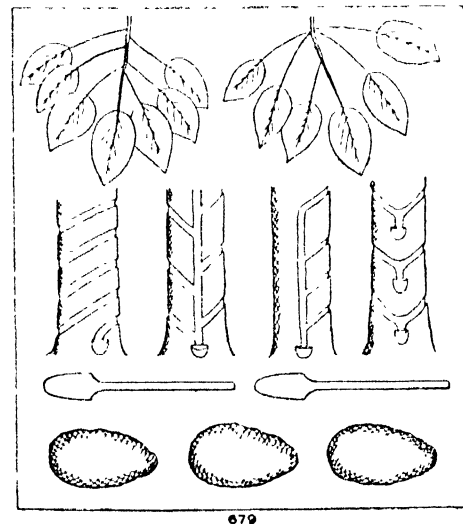
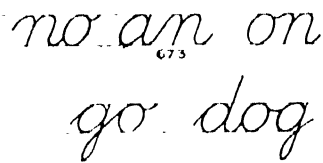
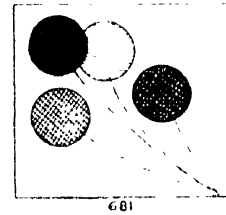
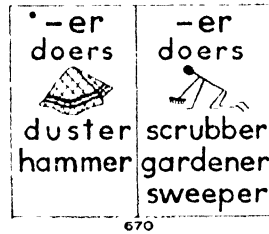
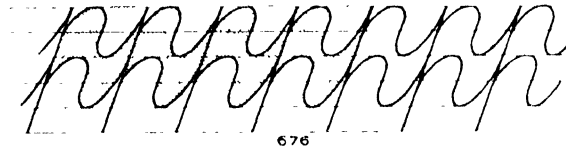
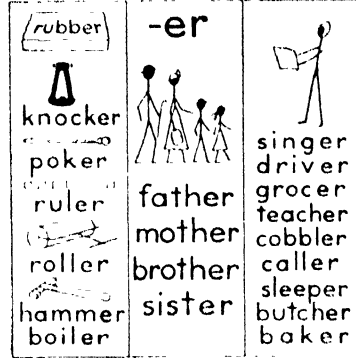
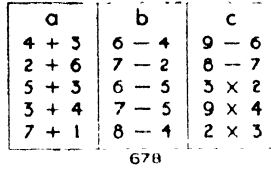
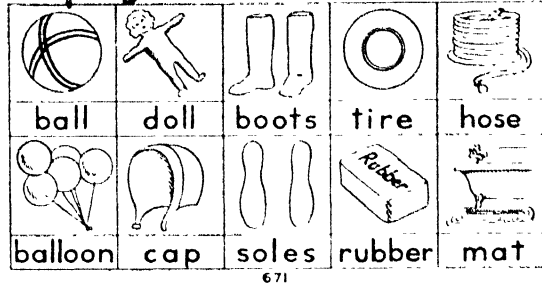
Rubber is a very useful thing. We should find it hard to be without it now. Men are even making our roads of rubber! It is a wonderful thing, this milky juice from the trunk of a tree—it is so soft and pliable, and yet so strong and long-lasting. If we wrote down a list of things that rubber is used for, we should need quite a big book!

SECTION II : ORAL COMPOSITION AND LANGUAGE TRAINING

- (1) **L**ET the children talk about what they wear on a wet day. Mackintoshes, Wellington boots, etc. Of what are they made? Tell them some other things made of rubber—a rubber for rubbing out—a rubber ball, etc. Show them a rubber doll and let them



Things made from rubber



FIGS. 667 681.

TWO YEARS IN THE INFANT SCHOOL

bring rubber toys to school to talk about. Let them tell what rubber is like—soft, it bounces, etc.

(2) Let them tell what they know about the rubber-tree and where it grows, tall, etc. (the picture and talk will help them).

(3) How men get rubber from the rubber-tree. What it is like at first—milk.

(4) How rubber juice is hardened.

(5) What becomes of the great rubber balls?

(6) Lead the children to tell of as many things that are made of rubber as they can. A picture of each article not in the room might be drawn upon the board—balls, rubber shoes, garden hose, balloons, boots (rubber), hot-water bottles, dolls, elastic bands, motor tyres, rubber gloves, toys, bathing caps, rubber mat, etc.

(7) Lead children to find out for themselves what a great deal we owe to the milky juice of the rubber-tree.

(8) Let the children tell about other things that come from very hot lands that they have learned about—cocoa, from the cocoa-trees, black people gather the pods, sugar from the sugar cane, bananas, black Sambo and his bananas.

(9) Teach these rhymes:

(1) WHO LIKES THE RAIN?

Who likes the rain?

“ I,” said the duck, “ I call it fun,
For I have my little red rubbers on.
They make a queer little three-toed track
In the soft, cool mud as I pass. Quack, quack!
I like the rain! ”

Who likes the rain?

“ I,” shouted Ned, “ for I can run
With my top-boots and my rain-coat on,
Through every puddle and stream and pool
That I can find on my way to school.
I like the rain.”

UNKNOWN.

(2)

Said the big rubber ball,
“ You must listen one and all,
For a tree far away
Gave its juice—so they say—
To make soft rubber toys for wee babies’ play.”

“ It is true,” said the shoe,
“ I am made of rubber, too;
And my home used to be
Very far across the sea;
In the trunk of a tree, there my home used to be.”

SECTION III : READING PREPARATION

(1) *Ear-training in Sounds or Phonics*

(a) **B**REATHE in and out to *M . . .* Tell the children to hold the tongue loosely against the lower teeth. (It is wise to begin all language lessons with some simple breathing exercises like those described in the 1st Year's Course. This one can be always used before a poetry lesson. Let the children breathe in through the nose while the teacher counts 1, 2, 3, 4, 5, then breathe out silently to *Hah* with mouth well open.)

Let the children practise the consonant sound of *m* in *man*. Tell them to press their lips together and hum the sound. Let them think of other words beginning with *m* to say. Get from the children as many words as possible—*milk, mother, motor, my, moon, me*.

(b) Practise the short *e* sound in *egg*. Remind the children to drop the lower jaw and keep the tongue down. Let them say—*Ted, fell, get, end, tell*. Remind children of the change in the sound of *a* when followed by *r* as in *far*. Tell them they are going to learn the sound of *e* followed by *r*, the phonogram *er*. The *r* again is not sounded. Show the picture (Fig. 667) and word *fern*. Let the children discover for themselves the sound of the two middle letters *-er*. Let them say the other words on the card. They will notice that *-er* nearly always comes at the end of a word. Let them suggest words with this ending—*teacher, giver, reader*. Tell them that people in the home—*father, mother, brother, sister*—all have this sound at the end of their names. Let the children give as long a list as possible, and write them on the board as shown in Fig. 668. Keep the names of people in the family in one column and “doers” in another as in Fig. 668. When a fairly long list has been written on the board, let the children look at the words, read them, and tell what kind of words they are. Most of them are words which tell of people or things that *do* something. The children will see that the last column (Fig. 668) contains names of people, and the first column names of things, but they all do things, thus:

The baker bakes	The rubber rubs out
The sleeper sleeps	The knocker knocks
The teacher teaches	The ruler helps us to rule
The driver drives	The poker pokes

Draw two pin children on the board, as in Fig. 669. Print their names *Bert* and *Gert* underneath. See if the children can read the words.

(2) *Word Recognition*

Revise the flash cards. Revise especially *here* and *there*. Let the children notice the final *e*. Add *for* and *does* to the flash cards. Let the children learn the use of each word first before it is memorised. Let a child give out books saying “This is *for* you. This is *for* Tom,” etc. Write *does* on the board and let the children use it in the right context,

TWO YEARS IN THE INFANT SCHOOL

noticing the spelling, e.g. “*Does Dick like sweets? Is there one for me? Is this rubber for me? Does Tom want it?*” Then print the words on flash cards and use as already described. Some children may remember these words from the first year’s work; the flash cards are a good method of discovering children who have forgotten them. An alphabet stencil set is very useful for preparing flash cards easily and quickly. Good stencil sets can be obtained from Philip & Tacey.

In using flash cards it must be remembered that a child must aim at recognising the word in not more than one or two seconds. If a card is held up longer, it is not a flash card. Any other words the children have difficulty in remembering can be added to the flash cards.

(3) *The Sentence Method*

Let the children give sentences about the rubber. Try, as before, to lead the children to build up a story.

My doll is made of rubber.

Rubber comes from the rubber-tree.

The rubber-tree grows in very hot lands.

A cut is made in the tree and the rubber runs out.

It looks like milk.

And so on.

The story of the rubber-tree can be written on a reading sheet for the children to read again later. The picture of a rubber-tree in one corner and a rubber toy in another makes an attractive sheet.

Tell the children the story of Edna and Mike, and their walk in the rain. Let the children retell and act the story. Let them notice the names of “doers” in the story.

Show them picture-sentence card No. 101. Let them talk about it. What things made of rubber can they see in the picture?

Read the sentences at the side to the children:

“We are going shopping for Mother. Our rubber coats, our rubber boots, and our umbrella will keep us dry.”

Teach this sentence in the usual way. Let the children notice the words ending in *-er*—*mother* and *rubber*, and the sound of *m* in *mother* and *umbrella*. They will remember the sound of *oo* in *boot*. *Coat* they must remember as a sight word. Let them notice the phrase “for Mother.” Backward children will need to practise this sentence. They may have forgotten the word *umbrella*. All the words of two syllables or beats must be spoken carefully. Tell the children the story of Molly and Eddy and their ride with their father in his motor-car. Let them retell carefully all the things Molly and Eddy saw. See how many words they can remember from the story ending in the sound of *er*.

Show them picture-sentence card No. 102, and let them talk about it.

Read them the sentences underneath:

“Molly and Eddy are off for a ride with Father. He is a good driver and the car purrs along on its rubber tyres.”

Teach these sentences carefully in the usual way. Point out the three

words ending in *er* *father, driver, rubber*. Let the children notice the long *i* in *ride, driver* (formed from *drive*). Point out the phrase *for a ride*. Remind them of the sound of *-ar* in *car*.

While these sentences are being illustrated, give special help to backward readers. Let some of the children make drawings of all the things they know made of rubber. They can write the names underneath. They enjoy doing this.

Revise picture-sentence cards Nos. 88 and 90, and let the children notice the words ending in *-er*—*paper, painter, flower, dinner*.

Let the weaker children try to read the sentence strips (Sheet 11) without help.

(4) *Word Lists and Spelling*

The children will like to make two lists of “doers,” as shown in Fig. 670. Tell them that new words can be made by adding *-er*, or *r* thus: *dust, duster; garden, gardener; ride, rider; play, player*. Write some words on the board from which the children can make new words. The children can make new words from some of the words they know, to add to the list. It is hardly worth while yet letting children begin a column for words like *fern*, as they are not likely yet awhile to meet *stern, term, herd*. However, if a child really wishes to make such a list, there is no need to stop him. Little ones enjoy collecting words. The difficulty of finding them often makes the pursuit more interesting. The more carefully and thoughtfully a child looks at a word the better speller he will become.

SECTION IV : WRITING

(1) **T**HE children will enjoy writing the sentence, “Things made from rubber,” and then underneath drawing the pictures and writing the words shown in Fig. 671. Any difficult word can be first taught on the board. The child should be able to pronounce correctly every word he writes; for example, *balloon* and *ball*. The drawings are a great help to pronunciation. The weaker children can be given Fig. 671, or part of it, as a writing card or cards.

(2) Let some children write sentences of their own about rubber. (See section on Sentence Method.) Fig. 672 shows a suggested sentence for practice.

(3) Continue to teach the children how to join their letters. Practise the words shown in Figs. 673 and 674. Show them how to join letter *p* (Fig. 675).

Writing Patterns (Fig. 676)

Rows of written *p*'s, one row exactly below the other, make a good pattern. It is essential that these patterns are drawn very large and bold, otherwise the children will not see the effect of the patterns or possible patterns. Let them invent their own patterns if possible.

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SECTION V : NUMBER

(1) CONTINUE revision of all work already done.

(2) Mental Work.—Practice in the four rules up to 15. Let children use counters and sticks, etc., at first to help them to answer questions or to visualise the sums given, but at the end of each lesson give a ten-minutes' questioning without the help of concrete examples. Children, however, who cannot do without the apparatus should be allowed to go back. Types of sums:

(a) $9 - 5$.

(b) $2 + 4 + 3$.

(c) How many sticks in 3 bundles each containing 4? 4×3 . A sum like this will have to be worked with sticks for some time.

(d) How many rows of 3 counters each make 9? How many 3's in 9?

(e) Share 8 apples among 2 children.

Most of the work should be in *addition* and *subtraction*. In the oral work, and on the sum cards, lead up to the appearance on the board of the addition table shown in Fig. 677. This should be memorised by the six-year-old children. Two easy addition tables have already been learned in the First Year. (See Topics 34 and 37.) Work with addition tables must go on steadily through all the grades of work.

(3) The form of the sum card should vary, as in Fig. 678. Pairs of figures, as $5 + 3$ and $3 + 5$, should frequently occur. There should be no limit to the number of sums a child may work. "Do eight sums," often means waste of time and "naughtiness."

SECTION VI : DRAWING AND HANDWORK

(1) *Free Expression Work*

FREE expression work of rubber collectors tapping rubber-trees, or toys made of rubber.

(2) *Drawing to help Writing, Number, and Observation* (Fig. 679)

(a) Bunches of leaves from the rubber-tree.

(b) The trunk of the rubber-tree, showing different ways of cutting the bark, and the little cups that collect the rubber.

(c) A paddle, a stick with a flattened end that is dipped in the rubber juice and then held over the smoke of a fire, so that the rubber will harden.

(d) Balls of rubber taken off the paddles. The balls often have to be cut to be taken off.

(3) *Clay Modelling*

(a) A paddle; the children can make the handle of a piece of stick and the flattened end of clay.

(b) A fireplace for heating the rubber. This is shaped like a cone

with a hole in the top (Fig. 680). The smoke comes out of this hole. The fire is lit inside. Some children may like to model Pedro's father holding his paddle in the smoke to harden the rubber. They can model a bucket of rubber juice to stand by the fireplace.

(4) *Paper Cutting*

Anything made of rubber—for example, balloons cut from coloured paper (Fig. 681).

SECTION VII : *DRAMATISATION, MUSICAL ACTIVITIES, GAMES, ETC.*

(1) *Rhythmic Exercises*

REVISE ball bouncing and tossing.

(2) *Musical Games*

The Merry-Go-Round, from *Physical Exercises, Dances and Games in the Infant School* (Novello & Co.).

(3) *Playground Games*

Hopping Tig.—All the children must hop. They may change feet as often as they like. One child is "It." He hops after the other children, and sits down when he has touched another child. The child he has touched becomes "It," and in his turn sits down when he has touched another child. If the playground is suitable, "Hide and Seek" can be played in the same way. Each child must try to hop home undiscovered, and the finder must also hop.

(4) *Songs*

"Who Likes The Rain?" (pages 759-760).

SECTION VIII : *STORIES*
PEDRO HELPS HIS FATHER
(STORY FOR COLOURED PICTURE)

FAR away in a very hot country lived a small brown boy called Pedro. He did no lessons, for there was no school where he lived. He played all day long and sometimes helped his mother when she was busy.

It was very hot—but every day it rained hard. Pedro always knew when the rain was coming, and he ran to shelter himself then, for the rain was very heavy. He wore hardly any clothes, for it was too hot.

Pedro's father worked in the big forest in which Pedro lived. Many tall trees called rubber-trees grew there, and Pedro's father used to go off each day to do his work among these trees. He had promised to take Pedro when he was big enough.

"You are too little yet," he told the small boy. "There are great snakes in the swampy forest—alligators in the river—you must be a big

TWO YEARS IN THE INFANT SCHOOL

boy and able to look after yourself before I take you with me to see me at work."

"How big must I be?" asked Pedro.

His father took him to a tree and stood the little boy against it. Then he made a mark with his knife on the tree some way above Pedro's head.

"When you have grown up to that mark, then you shall come and help me with my work," he said.

Pedro looked at the mark. It seemed very high up! He would have a long time to wait!

But it was not so long after all. Pedro grew fast, and one day, when he measured himself against the mark on the tree he found that he had grown right up to it. How pleased he was!

"I shall come with you to-morrow," he told his father. So the next day he went with his father into the steamy, hot forest, among the tall rubber-trees with their glossy oval leaves. His father showed him how curiously each tree was cut. "Each of these trees has a valuable juice underneath its bark," he told Pedro. "We cut the tree so that the juice may run out, and then we catch it in these cups that are hung on the tree."

Pedro looked and saw that each tree was cut in strips, and that enamel cups were hung on the trunk to catch a juice that was slowly oozing out. It ran down and fell into the cups. It was milky white—but it was not milk. No one could drink it.

"Now watch me cut a tree," said Pedro's father. He took a knife with a chisel-like end and carefully cut a shaving from a tree. Pedro could see the juice beneath. He was sure that he would not be able to cut so neatly as his father.

"Now we will go round and see how many cups are filled," said his father. "You are a big strong boy now, Pedro, so you shall carry the pail until it gets too heavy. We will empty each filled cup into the pail to take home."

It was fun looking into each cup to see if there was enough to empty into the pail. Soon the pail was almost full and was so heavy that Pedro's father carried it.

"When we get home you shall help me to smoke the juice and make it into rubber," said his father.

So that evening Pedro watched his father light the fire in the cone-shaped fireplace, and then he saw him take a paddle and dip it into the pail of milky juice. This was held over the fire, and soon it became hard and blackish. It had changed into rubber!

"Let me do that, Father," said Pedro. So he was allowed to dip the paddle into the pail of juice and then he too held it over the fire. How hard the rubber grew! Pedro's father had to cut it off the paddle. Soon he had a very big ball of it, and he told Pedro that he would get money for this and be able to buy what he needed.

His father went to take the big ball of rubber to a man who was taking

rubber away in a canoe. Pedro was left behind by the fire. He found a little juice left at the bottom of the pail, and he emptied it on to the paddle. Then he held it over the fire, which was still burning, and smoked the rubber so well that he could hardly cut it off when it was finished!

He had a little ball of rubber of his own now! He bounced it—it jumped up and down as if it were alive! What fun! Pedro ran out to his friends, crying, “Come and play with me! I have a new ball of my own! I made it myself!”

What fun they all had playing with Pedro’s ball! It was not such a fine one as yours—but they liked it just as much, you may be sure!

A WALK IN THE RAIN

(STORY FOR PICTURE-SENTENCE CARD NO. 101)

“**D**EAR, dear!” said Mother, “here I am, just about to make my cakes—and I’ve forgotten to get the eggs!”

“And it’s pouring with rain!” said Edna, looking out of the window.

“Never mind!” said Mike. “We can put on our rubber coats and our rubber boots, and take an umbrella --and fetch the eggs for Mother!”

“Yes! It will be fun to go for a walk in the rain!” said Edna. “Can we, Mother?”

“Yes,” said Mother. So the children put on their rubber boots, rubber coats, little hats, and put up Mother’s big umbrella. Then, carrying a basket, they went off in the rain. Plop-plop-plop, pitter-patter, went the rain on their umbrella.

Splish-splash! went their rubber boots in the puddles. How it rained! “We are going shopping for Mother,” said Edna. “Our rubber coats, our rubber boots, and our umbrella will keep us dry!”

“We might be ducks, splashing through these big puddles!” said Mike. “If they get much bigger we shall have to swim through them.”

They reached the grocer’s shop and asked for six eggs. The grocer was surprised to see them out in the rain. Nobody had come out to shop that morning.

Home they went, splish-splashing through the puddles once more.

“I hope I don’t slip,” said Edna. “I don’t want to break the eggs!”

But she didn’t slip. They both got home safely and gave Mother the basket of eggs.

“We’re not a bit wet!” said Edna, taking off her rubber coat and boots. “Look, Mother—my socks are dry, and so is my frock.”

“We don’t mind the weather!” said Mike. “We’re like the ducks—we’ve got rubber feet!”

“Well, do ducks like oranges?” asked Mother. “Because I have two here for two good ducks that paddled through the rain for me!”

The ducks *did* like oranges! They liked them very much!

TWO YEARS IN THE INFANT SCHOOL

A MOTOR-CAR RIDE

(STORY FOR PICTURE-SENTENCE CARD NO. 102)

MOLLY and Eddy are off for a ride with Father. He is a good driver, and the car purrs along on its rubber tyres. Where are they going to?

"Go by the river, please!" cries Molly. She loves to see the boats. So by the river they went. They saw a big steamer going up the river, and they saw many small boats being rowed along.

"Now please drive along the road that goes by the railway line!" begged Eddy. So down that road they went—and they saw a train puffing along, and waved to it. The driver and the stoker looked out and saw them. They both waved back, so the children were very pleased.

Then Father took them through the town, and they looked out and saw the baker, the grocer, the milkman, and the butcher. They saw the postman too, rat-tatting at all the knockers as he went, for he had many letters to deliver. They passed their school, but it was shut, for it was holiday-time. Their teacher was not there. She had gone away.

"We must just stop at the cobbler's," said Father. "He has a pair of my shoes to mend."

So they stopped at the cobbler's, and Father jumped out and went to ask if his shoes were finished. The cobbler was a little old man with a shining face. The shoes were nicely mended, so Father was pleased. He paid for them and jumped into the car again.

"Now, let's go home, please!" cried Eddy. So home they went, and Father drove so carefully that he did not need to use his hooter once!

Mother was pleased to see them safely back again. Tea was all ready, and whilst they ate their bread-and-butter the children told Mother all the things they had seen on their motor-ride. Can you tell them too?

WHO LIKES THE RAIN?

CECIL SHARMAN

Humourously

Key G maj. 1.

VOICE

Who likes the rain?

PIANO

p *mf*

"I" said the duck; I call it fun, For I have my red rub - bers on, They

PIANO

p

make a queer lit - tle three-toed track, In the soft cool mud as I

cresc.

PIANO

cresc.

Who likes the rain? (cond.)

pass-quack, quack! "I like the rain!"

Who likes the rain? "I"shouted Ned, for I can run with my top-boots and

rain coat on, Through ev - ry puddle and stream and pool, That I can find on my

way to school, I like the rain!"

Topic No. 52

The Wind

SECTION I: *THE TALK*

IS it a windy day to-day? Look out of the window and see. How shall we know if there is a wind about? Can we *see* the wind itself? No! No one can see the wind—we can only see what it does.

It does a great many things. It blows the smoke this way and that from the chimney. It blows the flags about. It chases the clouds across the sky. It makes the trees sway to and fro, so that their branches creak and their leaves whisper. It chases us too, and tries to blow off our hats! It does all kinds of things!

We like to fly our kites on a windy day, because then they fly high. We sail our ships on a windy day too—it is fun to watch the breeze filling the little white sails. In the olden days the sailors were glad of the wind, because their ships had sails, and they needed the wind to take them along—but nowadays we have big steamers that do not bother about the wind at all. Only the pretty yachts need the wind—and they are a lovely sight when they scud along the river or the sea, like white birds.

What is the wind? Who knows? Shall we make a little wind ourselves, then we shall know just what it is! Here is a book. What can you feel when I wave it up and down like this? What do you feel on your faces? You feel a little wind, don't you! It is simply air that is moving. My book has moved a patch of air, and you can feel it pressing against your cheek. Big gales, or tiny breezes, they are all the same thing—air that is moving fast or slow. That is all that a wind is.

Sometimes it comes from one place and sometimes from another. Some days when we go to school we have the wind at our backs, and other days it is in our faces. It depends where it is blowing from. We all know the east wind—it is so cold and bitter. Mother wraps us up well when there is an east wind about. She knows we may catch cold if not. Where is the east? It is over there, where the sun rises (teacher points in right direction). Whenever the winds blows from over there, in the east, we say it is an *east wind*.

There are other winds too. Who knows their names? There is the north wind—the south wind—the west wind—as well as the east

TWO YEARS IN THE INFANT SCHOOL

wind. They all blow from different places. The north wind is cold—and in the winter and spring it may bring snow, because it blows from very cold lands, where ice and snow are found half the year round. The west wind blows a long, long way over the sea, and it is a wet wind—so it brings us rain. We take our umbrellas out with us when the wind blows from the west!

The south wind is the kindest wind—it is warm and soft, and brings us good weather, for it blows from warm lands where the sun shines every day. We like the south wind. We like the east wind least of all because in the winter and the spring it is such a cold, biting wind.

Who has seen a weather-cock? Sometimes there is one on a church tower. It is a big cock that swings round and round, and always points its sharp beak to where the wind is coming from. Underneath the cock are four arms, and at the end of each we shall see a letter. E stands for east wind, W for west wind, S for south wind, and N for north wind. So if the cock points his beak to S we shall know that the wind is blowing from the south. What wind will be blowing if the cock points to the letter N?

Sometimes there is not a cock, but just an arrow that swings round and round in the wind. This wind-arrow is called a weather-vane. We will look out for one when we go home, and see where it is pointing to. Then we can tell Mother what the wind is to-day!

The wind does a great deal of work for us. It dries Mother's clothes on the line. It dries up the puddles in the streets. It swings the arms of the windmills round and works the machinery inside the mill for the farmer. Sometimes the wind helps the birds too, when they fly on their long journeys. It takes them to warm countries in the autumn, and brings them back to us in the spring.

The wind helps the trees and the flowers too. It swings the lambs' tails on the hazel-tree and shakes the pollen out so that the little red flowers on the twigs below may catch the pollen and make nuts for us. The grass in the fields, too, likes the wind to blow its pollen about.

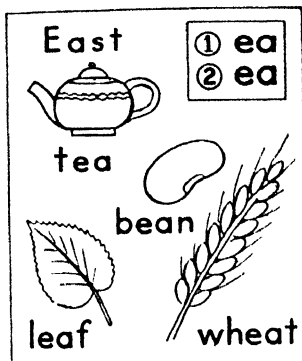
The dandelion clocks ask the wind for help when they go on their long journeys to find new homes! The thistledown likes the wind too, and so do many, many other seeds.

Sometimes the wind is too strong and hinders us instead of helping. It blows down telegraph poles, and throws down fences. It blows away chimney-tops and loosens the tiles on the roof. Then we are cross—but the wind does us far more good than harm. It is fun to be out in the wind. It blows our hair about and flaps our coats against our legs. It is a good playfellow when it is not too rough!

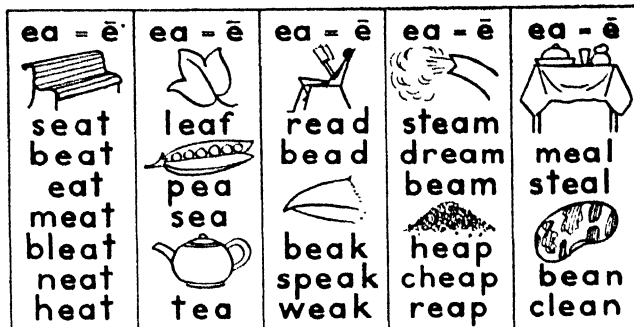
SECTION II : ORAL COMPOSITION AND LANGUAGE TRAINING

(1) **L**ET the children tell what often happens on a windy day. Their hats blow off. The wind blows them along, or against the wall, it slams the doors, etc.

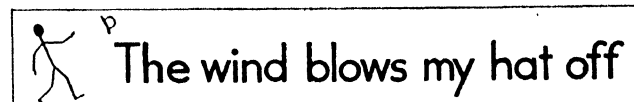
(2) If it is a windy day, tell them to look out of the window and find



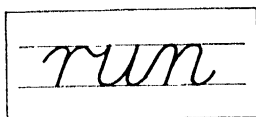
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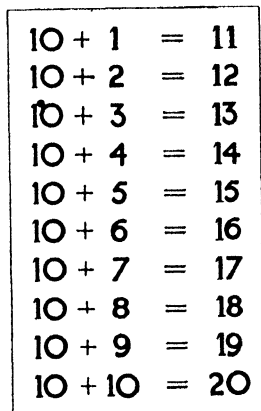
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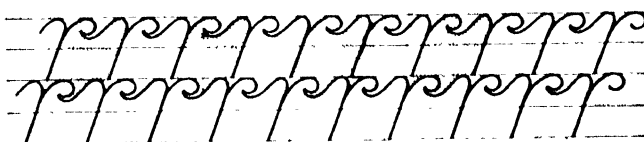
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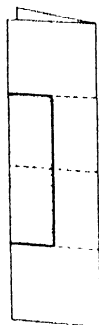
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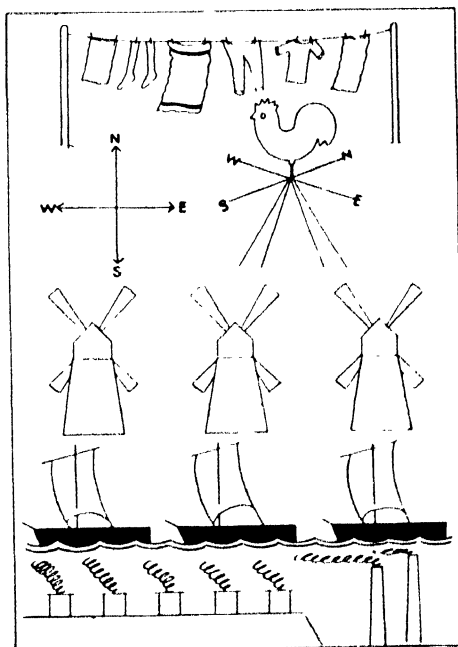
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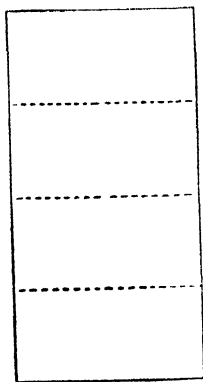
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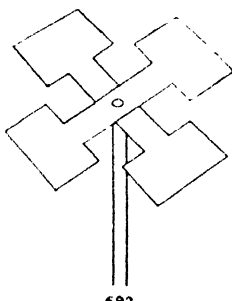
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690



692

FIGS. 682-692.

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the wind. They cannot see it. They can feel it. How? Let them tell the different ways in which the wind can make itself felt. Can they hear the wind? Let them listen—windows rattle, branches of the tree *creak*; sometimes the wind goes “oo oo oo,” etc. Let them tell all the things that show the wind is blowing—bending trees, clouds, dust, bits of paper, flags, smoke from chimneys, etc.

(3) The names of the winds.—Tell the children where the north, south, east, and west are in the playground. Let them walk a little way to find from what direction the wind is blowing. If they walk to the west and the wind is blowing in their faces, they know the wind comes from the west. The west wind blows from the west. Let them tell about the names of the other winds.

(4) Let the children tell about good things done by the wind: dries clothes, dries the pools in the streets, sailing boats, windmills, brings clouds and rain and drives them away again, etc.

Some of the harm done by the wind.

(5) Let the children talk about the coloured picture. How can they tell it shows a windy day? Let them tell all the things they can see.

The weather-vane. Let them tell what they know about it. (See section on Games.)

(6) Teach these rhymes:

(1) THE CLOUDS AND THE WIND

White sheep, white sheep,
On a blue hill,
When the wind stops
You all stand still.
When the wind blows
You walk away slow;
White sheep, white sheep,
Where do you go?

OLD RHYME.

(2)

(Let the children twirl round and round and wave their arms as though they were the wind as they say this poem.)

This is the way the wind sweeps by,
Turning, whirling, blowing;
Sailing clouds and ships so fair,
Making pure and sweet the air,
This is the way the wind sweeps by,
Turning, whirling, blowing.

Language and Speech Training Stories (University of London Press).

(3) THE NORTH WIND'S SONG

O, I am the North Wind, I live in the air;
 I sprinkle my frost and my snow everywhere;
 I whisper and sing as I blow on my way,
 And this is my song on each cold winter day:
 Oo-oo-oo-oo, Oo-oo-oo-oo, Oo-oo-oo-oo-oo-oo, Oo-oo-oo.

SECTION III : READING PREPARATION

(1) *Ear-training in Sounds or Phonics*

(a) **P**RACTISE the sound *w* in *well*. Tell the children to push the lips forward and part them quickly. Let the children say: *Wee, Willy Winky, wind, winter, wish*. Let them give as many words as they can remember beginning with *w*.

(b) Practise the sound *wh* as in *why*. Tell the children to try to whisper the sound *w*—*who, where, why*. Although the *h* comes second we hear it first.

The wind whistles. The wind whirls the dust about.

(c) Children are familiar with the name of the *east* wind. Print *east* on the board and they will probably know it. Underline the first two letters, and let the children give the sound. It is the long sound of *e*, and the letter *a* that follows is not heard at all. Letter *a* is not really useless. See if children can tell what work it does. They know that *e* has another and a short sound, and they will see that *a* following *e* makes it have a long sound. Show them picture card (Fig. 682) or draw these objects on the board. The phonogram *ea* should be printed twice, in two colours, because it stands for two sounds. Tell the children this. This week only one of its sounds is dealt with, and the pictures show the first sound. It is well for children to know from the beginning that there *are* two sounds. Let them read the words on the card (Fig. 682). Let them sound each word first and then say the letters. Show *ea* printed separately, and let the children learn it as one sound. Suggest other words to the children, and get them to suggest other words. Guide them by questions to give suitable words. Print them on the blackboard, so that they may be associated together and learned as a group of similar words:

dream	mean	hear	tea
stream	bean	fear	sea
etc.	etc.	etc.	pea
heat	heal	heap	leaf
seat	deal	reap	sheaf
etc.	etc.	etc.	etc.

(2) *Word Recognition*

Continue to use flash cards. Add *off* to the flash cards. First let the children use it in sentences and see it used in sentences. My hat

TWO YEARS IN THE INFANT SCHOOL

blew *off*. I fell *off* the chair. We are *off* to the seaside. “*Off* we go,” said Tom. My birthday is far *off*. I took my shoes *off*. The little prince eats *off* a gold dish. He broke *off* a flower.

When the children have had practice in recognising words quickly, it is helpful to add phrases and short sentences on the flash cards. These can be taken from the picture-sentence cards or from the children’s reading books, for example:

Off we go.
Milk for tea.
Here and there.

(3) *The Sentence Method*

The children will be able to give a number of sentences about the wind. Choose the best to write on the board:

The fresh wind is blowing. It tangles the clothes on the line. It takes father’s hat down the street. It helps people too. It dries the clothes, etc.

A reading sheet can be made of the children’s sentences in the manner already described.

Let the children choose one sentence to remain on the board for the week. Suggest they choose some lines from R. L. Stevenson’s poem, “The Wind.” Read it to them. The following lines from it will appeal to the children:

“I saw you toss the kites on high,
And blow the birds about the sky.”

These words can also be printed and hung underneath the coloured picture.

Tell the children the story of Willy, who made a sail for his cart from his mother’s apron. He nailed a mast to the middle of the cart, and to this he fastened his mother’s blue apron. The children will like to tell about this. He took his seat in the cart and the east wind sent it spinning down the road. Let the children tell how the story ended. Remind them to notice words containing *ea* that sounds like *ē*. Write the words on the board for the children if necessary—*seat*, *east*, etc.

Show them picture-sentence card No. 103. They will like to see a picture of Willy’s cart. Let them talk about it.

Read them the sentence underneath:

“Willy took his seat. The east wind filled the sail and away the cart went spinning down the street.”

Teach this sentence in the usual way. Let the children notice the sound of *ea* in *seat* and *east*. Some children will remember the sound of *ai* in *sail* and *ar* in *cart*. Probably every child will know the sound of *oo* in *took* and *ee* in *street*.

Write some sentences from the story containing words with *ea* (= *ē*).

Tell the children the story of little Walter who did not like the wind.

He thought it blew to *tease* him. Let the children tell what the wind did to Walter. What did his mother tell him? The wind was only playing with him.

Show them picture-sentence card No. 104. The wind is trying to play with Walter. Does Walter look as if he wanted to play with the wind? Let the children tell if they have ever played with the wind.

Tell the children the sentences are the rhyme that Walter's mother taught him. Read them to the children:

Strong winds blowing leaves high
Make the small boys run.
Better hold your hats on,
When the wind is having fun.

Teach these sentences in the usual way. Point out the *ea* in *leaves*. The children have often heard the words *leaf* and *leaves* in their many talks about trees. Now they will learn what these words look like when written.

Let the children notice the sound of *a* in *small*. See if they can remember other words like it—*small*, *fall*. Remind them of the *w* sound in *wind* and *when*. They must be careful of the *h* sound when they read these sentences—*high*, *hold*, *hats*, *when*, *having*. Revise picture-sentence card No. 90.

Revise with the weaker ones these cards from the First Year. Test the children to see if they can read them—Nos. 50, 64, 69, 77.

Let the children do individual work in the ways already suggested, illustrating the sentences, reading sentence cards, sentence strips, and readers, etc.

Print some extra sentences on the board or on cards, to give the children practice in reading words containing the *ea* sound taught. This may only be necessary for some children.

(4) Word Lists and Spelling

It may be wise to let the weaker children study and prepare lists of easy words beginning with *w* and *wh*. (See Topics 4 and 35. First Year's Work.)

Prepare cards for words containing the phonogram *ea* : *ē*, as shown in Fig. 683. Print *ea* in red (or the colour selected) and keep *blue* for the other *ea*. Use these lists for word drill. Let the children make their own lists in their spelling books.

It is a help both to spelling and pronunciation to write on the board for review lists of words containing the sounds taught, thus:

mat	mate	stick	street	mute
meet	east	beat	ride	sail
snow	ball	gave	reap	egg
far	reach	tart	rain	us

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SECTION IV : WRITING

(1) **T**HE writing of some words: *leaf, seat, steam, tea, read*. Let the children illustrate their words. Let them write the names of the four winds.

(2) Some sentences from copies (Figs. 684, 685).

(3) Let the children write a story about the wind. (See section on Sentence Method.)

(4) Copying sentences from picture-sentence cards, etc.

(5) Continue to teach some of the children how to join their letters. Show them how to join *r*. Care should be taken that the *r* is not made to look like a *v*. The branching should occur about two-thirds from the bottom of the letter; the same also applies to the letters *n* and *m* (Fig. 686).

A Writing Pattern (Fig. 687)

A pattern with joined *r*'s. This is rather a difficult pattern. It is a useful one. All these patterns are useful if they teach children to pay attention to the internal shapes rather than to the outline. This will make better writers.

SECTION V : NUMBER

(1) **T**EACH the table $10 + 1 = 11$ (Fig. 688). Build it up in this way. Let each child have a box of sticks, count out 10 and tie them together. Let him place them on the table with another stick to the right of them. Ask how many sticks there are and write on the board $10 + 1 = 11$. Point out that the figure 1 on the left stands for the 10 bundle and the figure 1 on the right for the 1 stick. Let each child put another stick by the 1 stick. Ask how many sticks there are now, the 10 bundle and the 2 sticks. Write on the board $10 + 2 = 12$. Ask which figure in 12 stands for the 10 bundle. Take the whole table in this way. Let each child then do the table alone.

(2) Revision—using sum cards, etc.

SECTION VI : DRAWING AND HANDWORK

(1) *Free Expression Work*

FREE expression work on a large scale of a windy day.

(2) *Drawing to help Writing and Number* (Fig. 689)

(a) Clothes hanging out to dry. How many?

(b) The four points of the compass. The Weather-cock.

(c) Windmills. How many sails have two mills?

(d) Sailing boats. How many?

(e) Smoke from the chimneys.

(3) *Clay Modelling*

(a) A tower made of clay with a weather-vane. The weather-vane

is made of two strips of stiff paper, the cock of paper, and all are pinned in place.

(b) A boat with paper sail.

(c) A windmill.

(4) *Paper Cutting*

A toy windmill. Give each child 2 strips of drawing paper 4 in. × 2 in. Fold each strip into quarters as in Fig. 690. Then open out and fold in half lengthways as shown in Fig. 691. Cut out shaded portion indicated in Fig. 691 from both open edges. Open and colour each knob a different colour. Do the same with the other strip. Paste them across each other and fasten them on to the end of a stick with a pin as shown in Fig. 692.

SECTION VII : *DRAMATISATION, MUSICAL ACTIVITIES, GAMES, ETC.*

THERE are a number of games the children can play to help them to understand direction and the names of the winds.

(1) *The Game of the Weather-vane*

A large arrow made of cardboard is needed. The school pointer might be used, but the arrow helps children to understand the real weather-vane. Large letters, N. S. E. W., are placed in the room to show the children exactly where the true North, South, East, and West directions are. Children are chosen to represent the four winds—North, South, East, and West. One child stands near the centre of the room and holds the arrow aloft, he turns it as the children say these words:

This way, that way,
Turns the weather-vane,
This way, that way,
Turns and turns again,
Ever turning, ever showing
How the merry wind is blowing.

At the words "How the merry wind is blowing," the arrow stops and points, say, to the East. The child who represents the East Wind blows his breath forcibly to show that the wind he represents is blowing from the east. This is repeated for the different winds, and is a help in teaching the points North, South, East, and West. Later they can play the game without the letters to guide them.

(2) *The Earth and the Winds*

One child represents the Earth, and the others are divided into four groups; namely, North Wind, South Wind, East Wind, and West Wind.

The Earth stands in the centre of the room and calls:

"North Wind, North Wind, come and blow;
Cover the trees with blankets of snow."

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The children representing the North Wind cross to the north wall of the room. They stand in a line facing south and blow. Earth calls:

“South Wind, wake the buds and grass;
Over the ground let your warm breath pass.”

The children representing the South Wind take their place along the south side and blow. The North Wind goes to sleep. Earth calls:

“East Wind, blow the clouds away,
Little children want to play.”

The East Wind children cross to the east wall and blow. The South Wind goes to sleep. Earth calls:

“Blow, soft winds from out the west;
Rock the bird babies in their nest.”

The children representing the West Wind cross to the west side; there they swing cupped hands as if rocking nests. A chord is stuck on the piano and the winds form in couples and tip-toe march round the room and to their places.

(3) *Songs*

- (a) The song for the game of the Weather-vane, page 774.
- (b) “Wind Song,” pages 775–776.

SECTION VIII : *STORIES* JOHN’S NEW HANDKERCHIEF

(STORY FOR COLOURED PICTURE)

MOTHER was pleased. It was such a windy day, and she had a lot of washing to hang out on the line.

“It will all dry beautifully!” she said. “Look, John—I have washed your fine new yellow handkerchief. Doesn’t it look nice!”

“Oh, yes!” said John, who was very proud of his yellow silk handkerchief. It was just as big as Daddy’s. He watched his mother peg it up on the line.

“Get your kite out and fly it, John,” said Mother. “It will fly almost to the clouds on a windy day like this!”

It *was* windy! The clouds flew across the blue sky. The chimney smoke twisted and twirled. The flag on the pole flapped and tried to get away. The trees swung from side to side and all the bushes said “Sh-sh-sh-sh!” as if they were whispering!

John put on a coat, but left his cap on its peg, for he felt sure the wind would take it off if it could. He ran to get his kite. It was in the cupboard in the hall. It had a fine long tail. John pulled it out and thought he would go into the fields—but just as he was going out of the garden gate, Mother called to him.

"John! John! The wind has torn your yellow handkerchief off the line! It flew over the hedge! See if you can find it, quickly!"

John rushed to the hedge and looked all round. Not a sign of his beautiful handkerchief could be seen!

"Oh, bother!" said John. "What a pity! My very best handkerchief that I did like so much! You horrid nasty wind to take it away!"

He undid the string belonging to his kite. The wind tugged at the kite and tried to lift it up. John shook out the tail and threw the kite into the air. Up it went, and John undid the string as it went higher and higher.

It was a fine sight! The kite flew steadily up, its tail swaying about as it went. The wind tugged and tugged, and John let out more and more string. Really, it seemed as if his kite would almost touch the clouds!

And then, what do you think happened? The wind swooped down and blew so hard that it snatched the string right out of John's hand—and away went the kite by itself, free at last!

"Oh! Oh!" cried John, in despair. "Now the wind has taken my kite! Mother, Mother, the wind has taken my kite! First it took my handkerchief—and now it has taken my lovely kite! Oh, I don't like the wind at all!"

"Don't cry, John," said Mother, looking over the hedge. "Look—your kite has come down at the other end of the field. Run quickly and get it before the wind blows it any farther away!"

John ran across the windy field as fast as ever he could. He could see his kite quite well. It lay under a hedge—but the wind was tugging at it as if it wanted to get it once more. John did hope he would get there before the kite flew away again!

The wind blew hard—and off went the kite again! But it only went a little way this time, and stopped by a hawthorn bush. It hung there, caught by the thorns. John ran up, panting, and took hold of his fly-away kite! He was just going to take it back home again, when he caught sight of something hanging on the bush, caught by a thorn.

It was bright yellow. It shook in the wind. What could it be? It was—yes, it really was—John's lost yellow handkerchief! What do you think of that?

"Oh, here's my handkerchief, too!" shouted John, in delight. "I've got my kite back—and my handkerchief as well. Oh, how lovely!"

He ran back across the field, carrying his kite and his yellow handkerchief. He rushed into the garden and called his mother.

"Mother, Mother! My kite blew away and it found my handkerchief for me. It really did! It went to exactly the place where the wind had hidden my yellow handkerchief."

"Well, I *am* glad!" said Mother. "What a blow-away morning, John! Is your hanky dry? Then I'll take it in and iron it for you! Don't let the wind get it again!"

"I won't!" said John. And he didn't.

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WILLY'S BOAT

(STORY FOR PICTURE-SENTENCE CARD No. 103)

WILLY loved boats—but do you know he hadn't a single one of his own! Tom had one, and Dick had a beauty—but Willy had none at all. He often watched the other boys sailing their boats on the pond, and wished Mother would buy him one, too. Most of all he wished he had a boat big enough to go sailing in.

But Willy had a little cart of his own with four wheels. It was fun to go along in it, with someone pushing him. But if there was no one to push the cart, it wouldn't go.

One day it was very windy. Tom and Dick took their sailing boats and went to the pond. Willy watched them go—and then a great idea came into his mind.

Why shouldn't he make his little cart into a boat? It would be quite easy!

He ran indoors to Mother.

"Mother, have you an old apron you can let me have? I want it for something."

"There's my old blue one in the drawer," said Mother. "You can have that."

Willy took it out. Then he ran to his cart. He nailed a pole for a mast at the front. Then he took his mother's old blue apron and nailed that on to the pole. It was a sail!

Willy got into his cart. But it wasn't a cart now—it was a ship!

"Blow, wind, blow! Blow my ship to the big, big waves!" cried the little boy.

Willy took his seat. The east wind filled the sail and away the cart went spinning down the street! What fun it was!

The wind blew Willy to the pond where the other boys were sailing their ships. It blew him right *into* the pond—oh, dear! The little cart really did want to be a boat! The other boys caught the cart just before it went under the water, and pulled it out. Willy was not wet.

"Oh!" he cried. "That *was* fun! My cart was a ship, and it wanted to sail on the water! Now, who'd like a ride in my ship?"

They all had turns—and the east wind played with them well, taking the cart along merrily, filling the blue sail as it blew. I would like a ride in Willy's cart, too—wouldn't you?

WALTER AND THE WIND

(STORY FOR PICTURE-SENTENCE CARD No. 104)

WALTER went out on a windy day. Dear me, what a wind there was—and how it blew and blew!

It blew the dead leaves up into the air—and one tried to go into Walter's mouth. He didn't like it!

Then the wind tried to blow Walter's hat off. It tugged and tugged at it—and then it got it right off and blew it away!

"Oh, horrid wind!" cried Walter, as he ran after his hat. It lay in the road—but just as Walter stooped to pick it up the wind blew again and the hat flew a bit farther off.

"You horrid mean wind!" said Walter, almost crying. "You are trying to be nasty to me. I don't like you!"

The wind blew his scarf undone. It tried to undo his coat. It blew his hair this way and that, and took all Walter's breath away.

"I don't like you!" Walter said to the wind. "You are trying to tease me. I won't be teased. You are playing tricks on me. I won't let you, I won't let you!"

"Oohoo!" said the wind and whipped Walter's hat off again! Walter picked it up and ran indoors to Mother.

"I don't want to play out-of-doors to-day," he said. "The wind is unkind. It is teasing me."

"Oh, no!" said Mother. "It just wants to play with you, that's all, Walter. It doesn't mean to be unkind! Listen to this rhyme:

' Strong winds blowing leaves high
Make the small boys run.
Better hold your hats on,
When the wind is having fun! '

Go out and shout to the wind. Race with it! Catch the leaves that go by and have a good time with the wind!"

So Walter went out again, and he shouted the rhyme that Mother had told him. He raced round the garden with the wind. He caught lots of leaves and threw them up into the air again. He didn't mind it any more. He was having just as much fun as the wind was!

"Oohooooo!" said the wind, "you're a fine little playmate! Oooohooooo!"

THE WEATHER VANE

CECIL SHARMAN

Breezy

Key F m

VOICE *mf* m :s :s | *f* ,m .r ,d :r }

This way, that way, Turns the wea-ther-vane,

PIANO *mf*

f .f :l .l | s ,f .m ,r :d | r .,r :s .r }

This way, that way, Turns and turns a-gain Ev - er turn - ing,

m .,m :l .m | d' .,l :m .fe | s .f :m .r | m .m :s .s }

ev - er show-ing, How the mer - ry wind is blow-ing, This way, that way,

f ,m .r ,d :r | *f* .f :l .l | s ,f .m ,r :d ||

Turns the wea-ther vane This way, that way, Turns and turns a-gain.

WIND SONG

ENID BLYTON

CECIL SHARMAN

Happy-go-lucky Key G m. ||

VOICE

PIANO

mf

Oo -

-hoo! says the wind, I'm a - bold, bad fel - low, I roar in your chim - ney, And

whistle and bel - low! I twist all the smoke, And I flap all the flags, I

chase the big clouds, And I tear them to rags!

mf

mp

mp

Wind Song (cont.)

mp *mf*

I swing in the trees, Till their branches cry out, I

p

snatch off your hats, And I make you all shout! I'm a tease and a mis - chief, in

f *p*

all that I do— "I'm af - ter you all," Says the wind, Oo -

hoo.

Topic No. 53

The Cuckoo

SECTION I : *THE TALK*

WE are always pleased when we hear the cuckoo's voice in the early spring-time—for then we know that the warm days will soon be here! If we live very far north we may not hear him—but we have heard *of* him, for the cuckoo is a very strange bird.

Has anyone seen a cuckoo? Sometimes he flies overhead, cuckooing loudly as he goes, and we say “Look! There goes a cuckoo!” Then we see that he is a big bird, as big as a jackdaw. He has a blue-grey back, and a pale-grey upper chest. The rest of his under-parts are white, crossed with dark bars, rather like a hawk. If we have seen a hawk, we shall think that the cuckoo is a little like him—and small birds sometimes think the same thing, for they chase the cuckoo, mistaking the dark bars of his chest for those on the chest of a hawk! They do not like the hawk because he eats small birds!

The cuckoo comes to us in April. He has been far away in warm lands, where there are plenty of insects to eat—but now he comes back to us, the land where he was born. He calls “Cuckoo! Cuckoo!” when he arrives and we know he is back. You can guess how he gets his name, can't you? He calls it all day long!

The cuckoo does not make a nest. The mother cuckoo does not want to be bothered with sitting on eggs or feeding young birds, so she thinks she will lay her eggs in the nest of another bird!

This is a lazy thing to do, isn't it! The cuckoo looks about for a nest, and finds one, perhaps with eggs in. She lays her own egg there, and then flies off, taking an egg from the nest in her beak. She eats this. Then she forgets all about the egg she has laid—and perhaps goes off to look for another nest in which to lay a second egg!

What happens to the cuckoo's egg? It hatches out quite soon—and the baby cuckoo crawls out from the shell, an ugly, black little thing with no feathers at first. He lies quietly for a time—and then perhaps another egg, or maybe a baby bird, presses against him. That makes the baby cuckoo very angry—so what do you think he does? He wriggles until he has the egg or baby bird resting on his back—and then

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he climbs up the side of the nest and tips out the egg or bird!

Down falls the egg and smashes—or if it is not an egg but a little bird, it lies on the ground below, cheeping—but no one seems to hear it, and it may be eaten by a rat. It cannot get back to the nest again.

The cuckoo likes to throw out everything in the nest until he has it quite empty—then he is the only one there, and he is happy. The parent birds do not notice that their eggs or other little birds have gone. They are quite proud of their one big baby! They do not know he is a cuckoo! They feed him well—and as he is the only one left in the nest, he gets a great deal of food! He calls loudly for it all the time—and sometimes other birds get tired of hearing him, and they come to feed him too. He grows, and he grows! At last he fills the nest! Then he gets too big for the nest and climbs out of it, sitting on a near-by bough.

All the time he calls loudly, and his father and mother (who are not his *real* father and mother!) feed him all day long. He grows bigger than they are! And at last they have to sit on his big shoulders in order to pop a tit-bit into his mouth! Isn't that strange?

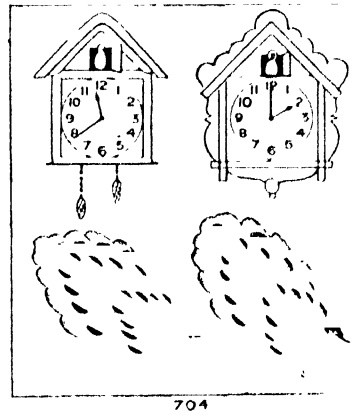
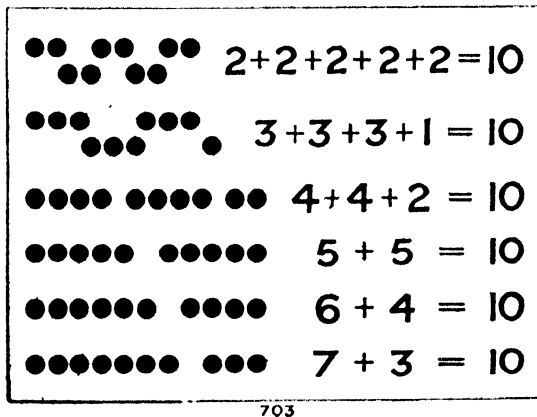
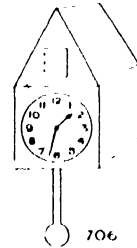
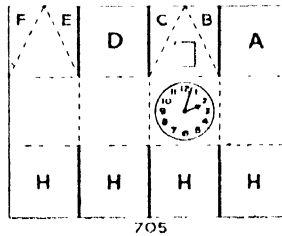
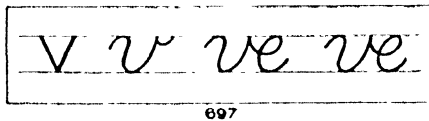
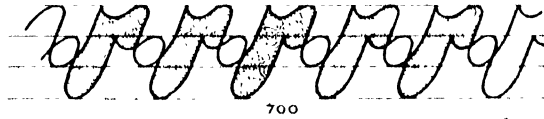
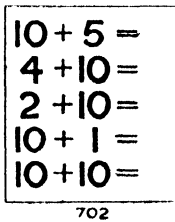
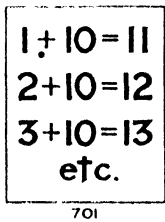
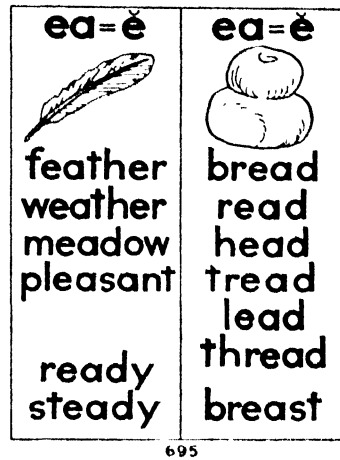
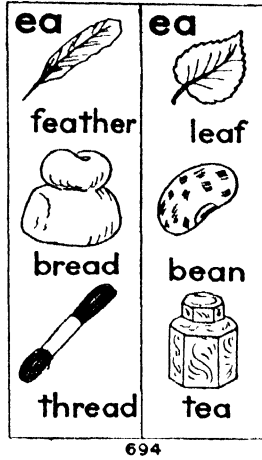
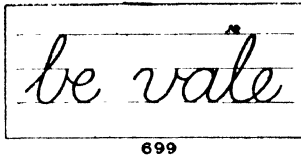
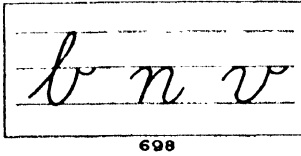
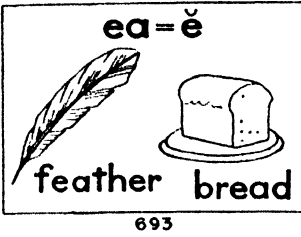
He flies away from them at last, calling "Cuckoo!" Perhaps they know then that he is not their own child. He has a happy time for a while, and then he knows that he must leave our land and go far away to a hot country for the winter—a country where he will find plenty of the caterpillars and other insects that he loves. So off he goes, with the other young cuckoos, and we do not see or hear him again until he returns in the following April. Then we are pleased to hear his call, "Cuckoo! Cuckoo!"

We do not know why the cuckoo began this bad habit of laying her eggs in other birds' nests. But certainly she could not build a nest now if she tried! In her own way she is clever—for she has to choose the right kind of nest, with eggs that will be more or less the same size and colour as those she lays herself. She is a strange bird—and the baby cuckoo is not at all a nice fellow, is he?

But still, we are always pleased to hear the cuckoo when he comes back to us in the spring. He calls all day long in May. We will look out for him and try to see him this year. We shall be surprised to see what a big bird he is.

SECTION II : ORAL COMPOSITION AND LANGUAGE TRAINING

- (1) **L**ET the children look at the coloured picture of the cuckoo and tell its name and why it is so called.
- (2) Let them tell why we like to hear its voice.
- (3) What it looks like. Their Talk will help them to describe the bird. The children will not notice the colours of the bird in the picture unless their attention is called to them.



Figs. 693-706.

TWO YEARS IN THE INFANT SCHOOL

(4) When does it come to England? How long does it stay?
When does it go away? Its food.

(5) Let the children tell where the cuckoo lays its egg, and how she finds a home for the egg.

(6) Let the children tell how the baby cuckoo is brought up by its foster mother. Its greedy ways.

(7) Let the children tell about the other birds they have learned about—the robin, the starling, sparrows and pigeons, etc. Let them tell the names of all the birds they know.

(8) Lead the children to talk about birds' feathers—soft, downy feathers and quill feathers. Why they are so light “as light as a feather.” Let the children look at the coloured pictures of the other birds they have learned about and notice their feathers and the colours. Let them point to the quill feathers.

(9) Let the children tell if they have ever heard the cuckoo. Let them talk about the songs and sounds made by birds: tweet, tweet, chirp, chirp, etc.

(10) Teach these rhymes:

(1)

The cuckoo sings in April; the cuckoo sings in May.

The cuckoo sings in June, in July she flies away.

The cuckoo drinks cold water to make her song so clear,

And then she sings “Cuckoo, cuckoo,” for three months of the year.

OLD RHYME.

(2)

Cuckoo, cuckoo,
Pray what do you do?
In April
I open my bill;
In May, in May,
I sing all day;
In June
I change my tune;
In July, in July,
Away I fly;
In August
Away I must.

OLD RHYME.

(3)

The cuckoo makes no nest at all,
But through the woods she strays,
Until she finds one, small and snug,
And there her egg she lays.

R. M. F.

SECTION III : READING PREPARATION

(1) *Ear-training in Sounds or Phonics*

(a) **R**EVISE the sound of *k* and hard *c*. Practise the sound *k* in *kind*. Tell the children to raise the back of the tongue and make a *clicking* sound. Although *k* and hard *c* have exactly the same sound, for the sake of spelling get first from the children words beginning with *k*. Write these on the board: *Kitty, keep, king, kennel, key, kick, kite*, etc. Then let them think of words beginning with *c* to say—*cat, cup, come, cuckoo, cosy, cart, catkins, cot, car*, etc.

(b) Tell the children that *c* and *r*, and *c* and *l* are often found together at the beginning of words.

Help them by suggestions to think of some words. Write them on the board for the children to read.

(1) *cr*—*cross, cream, cradle, crocus, cry, crumb, creep, crust, crow, crab*. (See Topic 40, First Year's Work.)

(2) *cl*—*clap, cling, clay, clover, climb, clear, clean, close, click, clock, cloud*.

(c) Teaching the sound of *ea* as short *e*.

Remind the children of the phonogram *ea* that they have learned. Ask for its sound. Show them the words on the picture card, Fig. 693 (or draw these pictures on the board). Here we have exactly the same letters but the sound is different. Let the children find out by means of the pictures what is the second sound of *ea*. Let them say *feather, bread*. They will find that *e* has the usual short sound as in *every* and *Ted*, and that *a* is quite silent, and does no work at all. Print the two phonograms side by side in two different colours to indicate two sounds and draw a picture or pictures to illustrate each sound as in Fig. 694. These should remain before the children's eyes for some time, so that the groups of words associated with each may become familiar.

Try to get from the children, by questions, words in which *ea* has the short sound. Write them on the board under a picture of a *feather* for the children to read—*weather, meadow* (this they may remember from their picture-sentence cards), *tread, breast, breath, ready*.

(2) *Word Recognition*

Use the flash cards in the ways already suggested. Add to the flash cards the words *gone* and *put*. Show first how they are used in sentences:

The cuckoo has *gone* away.

Put your pencils down.

An excellent use of flash cards is to make them the means of giving directions involving movement on the part of the children. This makes a pleasant game. The children have already been accustomed to read commands written on the board and obey them, but they have generally done this one at a time. This time every child who recognises the word is to perform the action. Tell the children what is expected of them, namely, to do what the card says *at once* because it will only be held up for

TWO YEARS IN THE INFANT SCHOOL

two seconds. All these old words can be revised in this way, *stand, walk, run, hop, skip, jump, fly, look*, etc.

This game is sometimes a help to the slow reader. It is often best to take a game like this in groups, so that the slow children can be noticed. Most children perhaps can read these words but some are very slow at recognising them. The game helps quick recognition.

(3) *The Sentence Method*

Let the children give sentences about the cuckoo. Arrange them in order on the board. The first sentences should tell what the cuckoo is like.

The cuckoo is about as big as a pigeon.

It is bluish-grey in colour.

It has dark bars on its breast.

And so on.

Some sentences must tell about the baby cuckoo, and its greedy ways.

It is often a help to the children if the teacher spells each word as she writes it on the board.

If desired, a reading sheet can be made about the cuckoo.

Tell the children the story of Kate and Carl and how they played at being Red Indians. Help the children to retell the story. What made them think of this game? How did they get feathers for their head-dress? What they did as Indians. Kate wanted to make friends with all the birds in the garden, like Hiawatha. Carl wanted to go out hunting. When the children have retold the story, show them picture-sentence card No. 105. Let them talk about the picture.

Some children may never have seen Red Indians, so the picture may need some explanation. They will like the head-dress.

Read them the sentence underneath.

"These feathers make a fine head-dress. We are ready to play Red Indians in the meadow."

Teach these sentences in the usual way. Let the children pick out the words containing *ea*. Write them on the board—*feathers, head, ready, meadow*. Let the children say these words carefully and notice the short *e* sound. They can compare it with the short *e* sound in *red* and *dress*.

See if they remember what makes *a* and *i* long in *make* and *fine*. Remind the children that "long letters" always tell their names.

The slow children may find this a difficult sentence, so give them plenty of practice in reading it while the rest are drawing or writing.

Let the children dramatise the story. They will like to pretend they are Red Indians living in a forest. Encourage them to talk about the sights and sounds they would hear there—birds and rabbits, etc. Let the children talk about the wild creatures they know.

The forest or wood they imagine will be an English one.

Tell the story of how Kitty and Ted went out to try to find and hear the cuckoo. Let the children retell the story.

Show them picture-sentence card No. 106. Let them talk about it.

What have the children found? Why do they think that they may see the cuckoo? How have they been walking? Ted is speaking. What is he saying? The sentences at the side tell what he is saying:

"Perhaps this white feather fell from the cuckoo's breast. Let us tread softly, we may see him."

Teach these sentences in the usual way.

Let the children notice the words in which *ea* has the short *e* sound—*feather, breast, tread*. The best group will know all the rest of the words in this sentence.

The children will like the sound of it.

Revise these picture-sentence cards from the First Year's Work. Let the children find words in which *ea* has the short *e* sound.

No. 28—words *bread* and *breakfast*.

No. 39—words *pleasant* and *meadow*.

No. 64—word *meadow*.

Continue to let the children do individual work as already described. Take group reading with some.

(4) *Word Lists and Spelling*

Prepare word lists for words in which *ea* is sounded like short *e*. Print the *ea* in a different colour so that it can be put by the side of the card prepared last week for words containing *ea* sounded like long *e*.

Fig. 695 shows lists for the new sound of *ea*. Let the children copy these lists in their spelling books, drawing little pictures at the top to indicate the sound.

SECTION IV : WRITING

(1) **T**HE writing and illustrating of some words. The following are useful words: *feather, bread, cuckoo, thread, meadow*. Little ones like writing long words.

(2) It makes a pleasant change in the writing lesson, and is of value to the child to give exercises like this: (a) Find and write all the words with capital letters on a page of your reader, or (b) find and write all the words which end in letter *y*.

(3) A sentence (Fig. 696).

(4) Let the children write sentences of their own or copy a sentence from a picture-sentence card or reader.

(5) Continue to teach the children how to join their letters. Revise all previous work. Show them how to join letter *v*. Draw the old *v* and the new *v* on the board as in Fig. 697. Let the children practise the new *v* on the board. Revise letters *v* and *n*. Point out to the children that the first part of written *v* is like *n*, and the last part like *b*.

Fig. 698. Let the children notice that there is the same connecting line in both *b* and *v* (Fig. 699).

Let the children notice the connecting stroke as it is written on the board for them.

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Writing Patterns (Fig. 700)

Let the children try to make a pattern with a row of joined *v*'s. Let them try between creased lines (the space between the lines should be at least one inch). Fig. 700 shows a pattern made by writing one row of *v*'s on the top of another. Let the children try patterns with other joined letters that they have learned.

SECTION V: *NUMBER*

(1) **C**OUNTING in 2's to 50, using sticks.

(2) Continue practice with table $10 + 1 = 11$ (see Topic 52).
(a) Let the children write the table in the order in which it was learnt, with or without apparatus. Let the children also write the table in the reverse way, with or without apparatus (Fig. 701).

(b) Let the children look at their table and write down answers to cards like that shown in Fig. 702.

(3) Let the children write any two numbers that make 10 or any number below 10. It is a help to backward children if they are given 10 counters, and see how many 2's, 3's, 4's, 5's, 6's, 7's, etc., can be made from 10, and record each grouping as they make it as shown in Fig. 703.

(4) Let the children continue to use cards or sum slips for revision practice, addition of units in which the sum is not more than 10, and the subtraction of units.

SECTION VI: *DRAWING AND HANDWORK*

(1) *Free Expression Work*

FREE expression work of the cuckoo carrying its egg to a nest, for children walking quietly among the trees to find a cuckoo.

(2) *Drawing to help Writing, Number and Observation* (Fig. 704)

(a) Cuckoo clocks with little doors for the bird to put his head out and tell the time.

(b) The tail of the cuckoo, black barred with white.

(3) *Paper Cutting*

Let the children draw the cuckoo from a silhouette and put in the markings of the feathers, etc. Then the silhouette is cut and mounted. This is always a valuable exercise. It encourages children to look carefully at the markings of the different birds they study, and helps them to remember these markings. They are able by this method to recognise birds quite easily, and a visit to the country or park is made more enjoyable. However badly the children put the markings in, they will have observed them more carefully. If the class is not too large, hectographed copies of the birds talked about can be given to the children to colour.

(4) *Paper Modelling*

A cuckoo clock (Figs. 705 and 706). Fold a square of paper into 16 squares. Cut off one row as in Fig. 705. Cut along the dark lines. Fold back corners B, C, E, F. Paste squares H over each other to form the bottom. Paste A to flanges B and F; paste D to flanges E and C. Any details must be drawn on before this pasting takes place; for example, a door for the cuckoo, a door at the back to look inside the clock, a pendulum; this can be hung through a hole in the bottom (see Fig. 706). Children can cut clock faces from advertisements to paste on their clocks if they like.

SECTION VII: *DRAMATISATION, MUSICAL ACTIVITIES, GAMES, ETC.*

(1) *Rhythmic Exercises*

THE children step softly and slowly about the room to slow music, looking for the cuckoo. At a given chord they cry! "Cuckoo! Cuckoo!" and run after the bird as the music gets quicker.

(2) *Playground Game*

"Statues." This game is also very suitable for the class-room. The children move freely about pretending to be "Statues" come to life. When the teacher blows her whistle they become "Statues" again, and must stand perfectly still for a few minutes, representing some particular statue. The game is then repeated. Each time the whistle blows they can represent a different "Statue." The teacher at first should describe the statues she wishes them to represent: a bird, a dancer, a diver, a soldier, a sailor, etc.

(3) *Songs*

(a) "The Cuckoo." Music on page 789.

SECTION VIII: *STORIES*
THE CUCKOO TELLS A TALE
(STORY FOR COLOURED PICTURE)

ONCE upon a time there was a big cuckoo. She had a blue-grey back, and her chest below was barred with dark lines. She was a fine-looking bird.

She had had a good time that summer. She had built no nest, and she had no baby birds to feed or care for as all the other birds had. She had played all the time and had sung "Cuckoo! Cuckoo!" till the other birds were tired of hearing her.

One day she flew to an ivied wall. She sat on the branch of a near-by tree and opened her beak. "Cuckoo!" she called.

A little black-and-white bird, neat and pretty, perched on top of the wall and spoke to the cuckoo.

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"Good morning," he said. "I am a wagtail. Do you see how my tail wags up and down?"

"Yes," said the cuckoo. "I cannot nod my tail like that. Tell me, wagtail, did you have many babies this summer?"

"No," said the wagtail. "I only had one—but oh, cuckoo, you should have seen him! He was the biggest, finest bird we have ever had! Why, he was much bigger than either my wife or I! We had to stand on his shoulder to feed him!"

"How many eggs did your wife lay?" asked the cuckoo.

"Four," said the wagtail. "But the strange thing is that one hatched out first, and the baby bird threw the others out and smashed them. But the one baby we had was so fine that we did not mind about our other eggs being broken."

The cuckoo laughed, a curious bubbling laugh in her throat.

"Why do you laugh?" asked the wagtail.

"I have a tale to tell you," said the cuckoo. "Listen! One day in May I came to this old wall. In the ivy you and your wife had built a cosy little nest. I saw it and I saw too that you had four pretty eggs there."

"That is true," said the wagtail. "Go on with your story, cuckoo."

"Well," said the cuckoo, "do you know what I did? I went to your nest when you and your wife had both left it for a while—and I sat on your eggs!"

"But why?" asked the wagtail. "Did you want to keep them warm?"

"No," said the cuckoo. "I laid an egg of my own when I sat on your nest!"

"But then there would have been five eggs," said the wagtail. "I know we did not have more than four."

"Ah, wait a moment," said the cuckoo. "When I had laid my egg—which was very like yours in size and colour, wagtail—I took one of your eggs in my beak and flew off with it; so that I left only four eggs in the nest, you see, but one was mine!"

"You bad, bad bird!" cried the wagtail. "What did you do with our egg?"

"I ate it," said the cuckoo. "It tasted nice. Why do you look so cross, wagtail? I left you an egg in exchange!"

"Yes, you did," said the wagtail, "and that egg hatched out quickly, and the bird threw out all our other eggs! So it was the only one left in the nest. It cried loudly all day long, so that we had to feed it well. Other birds came to feed it, too, because it made such a noise. But we all thought it was an extra-big water-wagtail—not a cuckoo!"

"So, you see," said the cuckoo, "you had to bring up my baby cuckoo for me! I laid another egg in a hedge-sparrow's nest and another one in a meadow-pipit's, and whilst I have been playing and having a good time, all you birds have been doing my work for me! Am I not clever?"

"You may be clever," said the little wagtail, "but you are not good. We are happy in making our nests, and in caring for and loving our little ones. You miss all that happiness. Wait till the winter comes, cuckoo! We will not let you share the insects then! You will starve!"

"I shall *not* starve!" said the big cuckoo. "I shall fly far away to warm lands where there are plenty of fat insects and flies. And next spring I will come back and find your nest again, and lay my egg there once more so that you will again have to bring up my baby for me!"

The wagtail cried out in anger and flew at the cuckoo, but the cuckoo spread her wings and flew off, calling "Cuckoo! Cuckoo!" and laughing loudly. Wasn't she a bad bird?

TWO RED INDIANS

(STORY FOR PICTURE-SENTENCE CARD NO. 105)

"LOOK, children!" said Mother. "Here are some old feathers. I have just turned them out of a box. I don't want them any more. Would you like them?"

"Oh, Mother, yes!" cried Kate. "We will make some Red Indian hats of them!"

"What fun!" cried Carl. "Get your needle and cotton, Kate, and we will soon be Red Indians! Our teacher has been telling us the story of a little Red Indian boy called Hiawatha! We will wear a feathered hat as he did!"

So Kate got a needle and cotton, and found some strips of cloth. She measured her head and Carl's, and sewed the strips into two circles. Then she sewed on the feathers so that they all stood up in a ring. How fine they looked!

Carl tried his hat on. It fitted him beautifully. He was so pleased.

Then Kate put hers on. She looked grand. "These feathers make a fine head-dress. We are ready to play Red Indians in the meadow," said Kate.

"We are both Red Indians," said Carl. "Let us go out and play."

"I would like to be like Hiawatha and make friends with all the birds in the country!" said Kate. "That would be nice."

"Oh no," said Carl. "I want to be a hunting Red Indian. I want to take my spear and my bow and arrow and go to hunt all the birds and animals."

"Oh, please don't shoot any really," begged Kate. "I can't make friends with them if you shoot them."

"Well, I won't really," said Carl. "I will only pretend, Kate."

So Carl took his bow and arrows to the bottom of the field and pretended to shoot birds for his Red Indian dinner, and Kate sat at the top of the meadow and threw crumbs around her to make friends with them. It was such fun! Then they hid in the bushes and pretended that the enemy were after them.

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"We must escape quickly!" whispered Carl. "Run indoors when I say 'Go!' Kate, and we shall be safe then!"

So when Carl whispered "Go!" the two little Red Indians shot out of the bushes and ran indoors.

"My goodness!" said Mother. "How you did startle me! I didn't know there were any Red Indians about!"

If you find some feathers, you can be Red Indians too. You *would* have fun!

HIDE-AND-SEEK IN THE WOOD

(STORY FOR PICTURE-SENTENCE CARD No. 106)

"THE cuckoo is back again," Mother said to Kitty and Ted. "I heard him this morning."

"Did you, Mother?" said Kitty. "I wish I could hear him too!"

"Cuckoo! Cuckoo!" cried a voice from the near-by woods.

"There he is!" said Ted. "It always sounds as if he is playing hide-and-seek, and calling to us to go and find him!"

"Well, let's!" said Kitty. "It would be fun. May we go, Mother?"

"Yes, run along," said Mother. "And if you find him, come back and tell me and I'll give you a currant bun each for having such sharp eyes!"

So off the two children ran. They came to the wood and crept under the trees. They did not want to frighten the cuckoo.

"Look!" said Kitty, bending down and picking up something. "Here is a feather!"

"Perhaps this white feather fell from the cuckoo's breast. Let us tread softly, we may see him," said Ted.

So they trod very softly, and looked up into the trees as they went.

And suddenly they heard, just above them, a loud voice. "Cuckoo!" it said. "Cuckoo!"

"The cuckoo!" cried Kitty and Ted—and so it was! He was sitting on the branch of a tree near by. They could see him clearly.

"What a big bird!" said Ted. "Look at his pretty blue-grey back, Kitty."

"And see all the dark bars across his chest," said Kitty. "Oh, he's flown away!"

"Yes, we've won this game of hide-and-seek," laughed Ted. "Come and tell Mother. We shall have our currant buns because we have sharp eyes!"

Mother gave them the buns, and they did enjoy them. As they were eating them they heard the cuckoo calling again, "Cuckoo! Cuckoo!"

"It is your turn to find *us* now!" cried Kitty. "Come and see where *we* are!"

But the cuckoo couldn't find Kitty and Ted. Where do you suppose they hid?

THE CUCKOO

CECIL SHARMAN

Old Rhyme

Sweetly, but with a light swing

Key Ab || : : | : : s | m : : s | m : : s | r : - d : r | m : - : s, |

VOICE

PIANO

Cuck ool cuck-ool! Pray what do you do? In

p

||, : - t, : d | r : m : f | r : - : - l - : : s | m : : s | m : : d |

Ap - ril I o - pen my bill; In May, in May, I

mf

||, : t, : d | r : - m | d : - t, ||, : t, : t, | s, : - : - l - : : s, | ||, : t, : d | t, : d | r : |

sing all day; In June I change my tune. In Ju - ly, in Ju - ly, a -

cresc.

|| m : - d | f : - r | s : m : s || : - : s | m : - : l : : : | : : l : : : ||

-way I fly; In Au - gust, a - way I must.

p *pp*

Topic No. 54

The Clock—Telling the Time

SECTION I : *THE TALK*

HOW do we know when it is time to go to school? Mother tells us perhaps. But how does mother know? She looks at the clock on the mantelpiece—or at the watch on her wrist—or perhaps she looks out of the window and sees what time it is by the old church clock.

Our biggest clock is the sun. When it is at its highest in the sky we know that it is noon, or twelve o'clock. All clocks and watches are set by the sun. The sun keeps our time for us. It never makes a mistake.

We can tell the time by the shadows too. In the morning, when the sun is just getting up, the shadows are very long, and come from the east. Then, as the sun rises higher in the sky, the shadows become shorter and shorter, and at midday, when the sun is at its highest, they are very short indeed! As the sun goes down the sky towards the west, the shadows become long again. The trees throw their shadows right across the field—we have long shadows too—it is evening-time. This time the shadows come from the west. If we face the west, our shadows are behind us. But in the morning, if we face the west, they are in front of us! We will try this and see.

Clocks are very useful to us. We could not do without them. We must know the time, or things would go wrong. Trains run to a certain time. So do buses. We have to go to school at a certain time. We stop at another time. We go to bed at yet another time.

It is nice to be able to tell the time. Here is a clock face. What is written round the face? The hours of the day—one, two, three, four, five, six, seven, eight, nine, ten, eleven, twelve. The hand goes round again when it is night-time, for the clock face shows only twelve hours, and there are twenty-four in a day and a night.

This little hand is called the hour-hand because it points to the hours as it goes round, and tells us what hour of the clock it is—or, as we say, “what o'clock it is”—five o'clock, or perhaps seven o'clock. That means “Five hours of the clock,” or “seven hours of the clock.” We say o'clock because it is shorter.

The hour-hand goes round very slowly because an hour is a long time.

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We cannot see it move if we look at a clock. But we can sometimes see the minute-hand move on a big clock.

The minute-hand is the big hand that points to the minutes that are marked on the outside of the clock. Here they are. What a lot there seem to be! There are 60! In every hour there are always sixty minutes, so, whilst the hour-hand goes round, the minute-hand goes round too, but much more quickly than the hour-hand.

Whilst the hour-hand goes from one number to another, the minute-hand goes all round the clock!

We have other ways of telling the time, besides the clock. How does mother measure the time for boiling an egg for our tea? She uses a little sand-glass. Have you seen one? (Show one.) Here it is. It is like a little glass squeezed in at the middle. It has fine sand in it, that falls from the top of the glass to the bottom, very slowly. When it has all gone into the bottom part three minutes have gone by, and Mother must take the egg out of the saucepan.

The sand-glass is a little three-minute clock. It does not tell us the hour, but only when three minutes have gone by. How else can we tell the time?

Sometimes we can tell the time by a sundial, or sun-clock. Who has seen one? It is usually a flat piece of brass fastened to the top of a stone. On the brass are marked the hours of the day. In the middle is a pointer, standing up. You can see a sundial in the picture. As the sun shines, the pointer casts a shadow—and the shadow points to an hour. Then, if we look at the sundial, and see what hour the shadow is on, we can tell the time! It may point to four o'clock, and we say it is tea-time. It may point to twelve o'clock, and we say it is dinner-time.

Can we tell the time by a sundial or sun-clock on a cloudy day? No, we can't. Why not? Because when the sun is not out, there are no shadows in the garden, and the sundial pointer does not cast a shadow to show the hour. So the sundial is only useful in sunny hours. It is the sun that makes the shadows, or takes them away.

We will make a sundial in our playground. We will put a stick there, and mark where the shadow of the stick falls each hour. We will draw the hour in white chalk. When we have filled in all the hours we can, we shall be able to tell the time by the sundial in our playground, if the sun is shining.

Let us look at our clock-face again. We will make the clock tell us a few times. Here is the hour-hand—the little hand. Here is the minute-hand—the large hand. These are the hours that make up the day and night. Here are the little marks round the outside of the clock that are the minutes. There are sixty of them, and every hour the minute-hand goes all the way round the sixty minutes, for one hour holds sixty minutes. How many minutes from 12 to 1? Let us count. Five! How many from 1 to 2? Five! There are always five minutes between each number. When the minute-hand is pointing to the figure 1 we know that it has gone over five minute-marks—it is five minutes past whatever hour

fir

girl

ir

bird

June
1

first

skirt

I have a
cake for
my
birthday

oo clock

712

I have

713

ir

bird
third

fir
stir
sir

girl
twirl
whirl

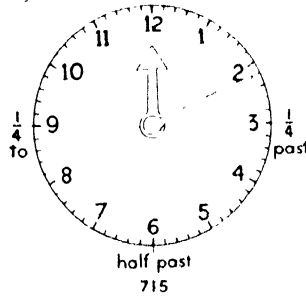
ir

skirt
dirt
shirt
squirt

1

first
thirst

squirrel

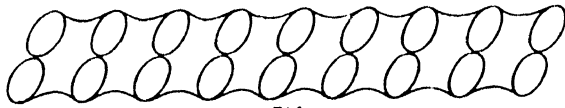


715

-ck

clock
Jack
pick
lock
sock

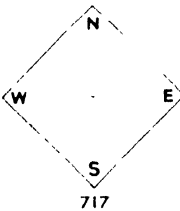
709



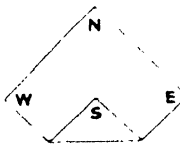
714

Tick-tock,
Tick-tock
says
the big
clock

710



717



718

716

Figs. 707-718.

793

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it is. How clever the clock is! It tells us the hours. It tells us the minutes too. We will always look at a clock whenever we can, and see what hour it is, and how many minutes past the hour the big minute-hand has gone. We shall soon be able to tell the right time!

SECTION II: ORAL COMPOSITION AND LANGUAGE TRAINING

(1) **L**ET the children talk about watches—their mother's or father's watch. Then about clocks—different kinds of clocks. See if they remember anything about the pendulum. What use is the clock? Let the children tell its uses. (See Topic 18, First Year's Work.)

(2) How many hands has a clock? What are they called?

(3) What does the small hand point to? The large hand?

How are minutes marked on the clock?

How many hours does it take for the small hand to go all round the clock? Let them use the clock-face to answer this question. How long does it take the minute-hand to go all round the clock?

(4) Let the children show familiar times on the clock-face and tell what is done at these times. What does o'clock mean?

(5) Let the children see how many strokes they can draw in one minute. Let the children count 60 while the minute-hand moves through one minute. Remind them to say each word slowly and beautifully. Each word should take one second, and 60 seconds make one minute.

(6) How can we tell the time without a clock? Ask where and when the sun rises. When and where it sets. Where is it at noon? How do shadows tell the time?

Let them look at the coloured picture and tell what they see there. What time is it by the big clock? What sort of a clock are the children looking at? What points to the hours on this clock?

(7) Let them tell how mother sometimes times the eggs.

Let them talk about telling the time by *sand*, and suggest any other ways of measuring time.

(8) Teach these rhymes:

(1) A TIME FOR EVERYTHING

When the sun is in the east,
Time to rise for man and beast!
When it climbs up high and higher,
Cook the dinner by the fire!
When a downward turn it takes,
Make the tea and bring the cakes!
When it sinks into the west,
Time for all to get undressed.

JESSIE POPE.

(2)

Sixty seconds make one minute—
How much good can I do in it ?
Sixty minutes make an hour—
All the good that's in my power.
Twenty hours and four a day,
Time for work and sleep and play.

UNKNOWN.

(3)

How many seconds in a minute ?
Sixty, and no more in it.

How many minutes in an hour ?
Sixty for sun and shower.

How many hours in a day ?
Twenty-four for work and play.

How many days in a week ?
Seven both to hear and speak.

C. ROSSETTI.

SECTION III : READING PREPARATION

(1) *Ear-training in Sounds or Phonics*

(a) **R**EVISE the consonant sound of *k* or *ck* at the end of words.
Let the children say *tick, tock, click, chick, brick, pick*. Remind the children there should be a sharp clicking sound at the back of the throat.

Get from the children as many words as possible ending in *k* or *ck*, and write them on the board: *quick, walk, talk, park, stick, duck, quack, lock, sick*. It sometimes helps weak spellers to put the words ending in *ck* in one list, and the words ending in *k* in another.

Let them say their rhyme "Hickory Dickory Dock," taking care to pronounce the final consonant.

(b) Teach the new sound *ir*. Print the new phonogram *ir* on the board. Show the pictures and words as shown in Fig. 707. Let the children tell which two letters occur in every word, that is, *ir*. Let them tell the names of the objects.

Remind the children of the change in the sound of *a* and *e* when followed by *r*. Let them revise these words again:

park
lark
barn

afar
tart
dart

baker
fern
poker

sleeper
maker
teacher

Ask the children which of these changed sounds—*ar* or *er*—is *ir* most like. *Er* has something of the same sound as *ir*, but is much shorter.

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Emphasise the slight difference between *ir*, which is given with parted lips, and *er* in *baker*, which is spoken with hardly any movement of the lips.

Let the children read the words on the card (or on the board) again. Let them suggest other words. They can be helped to think of other words by questions—*girl, bird, chirp, first, skirt, stir, circus, dirty*, etc. Write every word on the board so that the children see the words as well as say them. If such a word as *curl* is given, tell the children it is spelt differently and belongs to another group to be learned later. It is a great help to spelling if children begin to associate certain letters with certain words.

(2) *Word Recognition*

Continue to use flash cards in some of the ways suggested. Phrases and even short sentences can be used, especially for the better readers.

Slow children may still have great difficulty in recognising even quite simple words.

Revise these words by means of flash cards—*two, who, any, many*. Let the children use these words in sentences. The sound of *a* in *any* and *many* must be told to the children. Special drill should sometimes be given on irregular words alone. *Two* of course is learned in connection with the figure 2. Most children will know this word, but see how quickly they can recognise it. For the word *who* let the children make the first sound *w*, which is like *oo*; then let them put in the breathing sound *h*; this helps them to remember it. When these “Look-and-say” words are known by sight, they are learned by spelling.

(3) *The Sentence Method*

Let the children give sentences about the clock. Arrange them on the board for the children to read. Try to get as many children as possible to help in making sentences. Some sentences given will be very simple :

The clock tells the time.

The clock has a face and two hands.

One hand is a little hand.

One hand is a big hand.

and so on.

Let the children choose some sentences to remain on the board, for example:

(a) The sun is a clock in the sky.

(b) The shadows help to tell us the time.

(c) At noon the shadows are very short.

Tell the children the story of “Dick’s Birthday.” Dick was six years of age. Let them retell the story. What was the date of Dick’s *birthday*? The *First* of June. The children will like to tell the dates of their birthdays. Ask how many are born on the first day of a month. Let them tell about their birthday parties or birthday gifts.

When they have talked enough about birthdays, show them picture-sentence card No. 107. Let them talk about it. Some children may like to come out and see if there are really 6 candles on the cake.

Read them the sentence at the side. Dick is speaking.

"It is a fine birthday cake. I helped to stir it. I am six to-day, the first day of June."

Let them read the sentences together and individually. Point out the words that contain *ir*—*birthday*, *stir*, and *first*. Let them say these words very carefully. Remind them of the long *a* in *cake* and *day*, the short *a* in *am*; the sound of *oo* in *June*.

Let them dramatise the story. What time did Dick have tea? Why did he want to have tea at six o'clock?

The group who act the story can choose the time they will have tea, and set the cardboard clock-face at the right time. Encourage some groups to choose half-past five, or quarter-past five for their tea-time.

Tell the children the story of Jill and how she taught her Dolly to tell the time. Let the children retell the story. Let them take it in turn to give a lesson on telling the time, using the toy clock-face.

Show them picture-sentence card No. 108. Let them talk about it. Let them come out and tell what kind of clock it is. What time is it by the clock? Read them the sentences about the picture.

"Dolly, do you see this clock? It is a cuckoo-clock. A little bird will come out and chirp 'Cuckoo, cuckoo!' at two o'clock."

Teach these sentences in the usual way. There are not any difficult words. Let the children notice the words *chirp* and *bird*, and say them carefully. See that every child knows the meaning of o'clock. They have already learned this word.

Revise picture-sentence cards No. 86 and No. 97. Let the children notice the words that contain *ir*.

Revise these picture-sentence cards from the First Year's work. (This revision is especially intended for the slow children.) No. 8, No. 18, No. 45, No. 51, No. 57, No. 67, No. 84. Let the children notice especially these words in the sentences—*girl*, *squirrel*, *fir*. Continue to hear groups read pages they have prepared and let the children do individual work: drawing, writing, etc. Let the children sometimes try to make quite new sentences with the loose words.

(4) Word Lists and Spelling

Prepare cards for words containing *ir* as shown in Fig. 708. Use these cards for word drill. Add words from time to time as the children meet with them. Revise card for *er* (Topic 51) and card for *ar* (Topic 50).

Let the children make a list of words containing *ir* in their spelling books. They can write in all the words they find in their picture-sentence cards and reading books. Let them draw a simple picture at the head of each column; it helps them to remember the sound.

The slow children can prepare a list of words ending in *ck* as in Fig. 709.

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SECTION IV : WRITING

(1) **L**ET the children write some words and illustrate them. Suggested words—*clock, fir, skirt, bird, girl*.

(2) Let the children find and write from a page (or two pages) of their reading books words containing *k* or *ck*.

(3) Some sentences, Figs. 710 and 711.

(4) Let the children write some sentences of their own about the clock.

(5) Continue to let the best group practise cursive handwriting. Show them how to join *o* (Fig. 712). Let them practise the cards already given, especially *v*. Let them write "I have," Fig. 713.

They can write a number of sentences telling what they have. "I have a doll," etc.

A Writing Pattern (Fig. 714)

Let them make a writing pattern with joined *o*'s. When they have done one row, let them turn the paper upside down to do the second row, as in Fig. 714.

SECTION V : NUMBER

(1) **C**ONTINUE to teach table 10 + 1.

(2) Telling the time.—The children know how to tell the hour by the short hand. Show them a clock-face with the long hand on it as well as the short, Fig. 715. The long hand does not point to the hours, but to the outside of the clock-face, where there are tiny lines. It takes the minute-hand just one minute to go from one tiny mark to the other. Let the children count the marks from 12 to 1. There are 5.

If the minute-hand moves from 12 to 1, how long does it take? 5 minutes. It moves from 1 to 2, how many minutes? Let the children count by 5, as the minute-hand moves round the clock-face. How many minutes all the way round? 60. Most of the children will be able to count by 5 to 60.

Move the minute-hand to 12, then let the children count the minute spaces as you move it to 1—how many minutes? Move to 2; how many minutes? Then to 3; this is 15 minutes. Divide the clock-face into halves and quarters by dotted lines as in Fig. 715. Children will see then 15 minutes is $\frac{1}{4}$ past the hour, 30 minutes is $\frac{1}{2}$ past, 45 minutes is $\frac{3}{4}$ to the hour.

Tell the children that when the minute-hand is at 12 it is the beginning of an hour. If we want to know the name of the hour, we look at the short hand or hour-hand. As the minute-hand goes along it tells you how many minutes it is past the hour and how many minutes it is to the new hour.

While the little hand goes from one number to another, from, say, 2 to 3, the big hand goes all round the clock and counts the number of minutes in one hour.

Let the children make clock-faces for themselves. If they fold a disc of paper into quarters, they will get the marks for 12, 3, 6, and 9. These numbers should always be put on first. Two hands can be fastened on with a paper-fastener. Each child will then have a clock-face to use. The paper circle can be pasted on cardboard for greater strength.

(3) Practise with money up to 1s., using halfpennies in addition and subtraction. The children use cardboard coins for halfpennies and pennies. Pin some paper toys on the board (trays or mats, etc.) Price the first one at $\frac{1}{2}d.$, the next at $1\frac{1}{2}d.$, etc., adding 1d. each time. Let children buy the cheapest first. Get children to buy a toy at $2\frac{1}{2}d.$, and one at $3\frac{1}{2}d.$ Let them pay the correct amount by adding the two halfpennies first, then the pennies. Each child need only have two halfpennies, but several pennies. When they buy a toy, let them tell how much money they have left. For example, a child who buys a toy at $\frac{1}{2}d.$ says he has $11\frac{1}{2}d.$ left, and so on.

SECTION VI : DRAWING AND HANDWORK

(1) *Free Expression Work*

FREE expression work of a sunny day at about 3 o'clock with the trees, etc., casting shadows.

(2) *Drawing to help Writing and Number* (Fig. 716)

(a) 3-minute sand-glasses for boiling eggs. The children will find it easy to draw these if they make a good figure 8, and put a line at the top and bottom, and one each side.

(b) Saucepan and eggs that are going to be boiled by help of sand-glass.

(c) Sundials.

(3) *Modelling in Clay or Plasticine*

A sundial: a piece of stiff paper can be stuck in to cast the shadow (see Fig. 716); a saucepan for boiling eggs, and eggs.

(4) *Paper Folding*

Making a compass to find the North and South. Give each child a square of paper. Fold it diagonally as in Fig. 717. Bend the corner marked S to the centre and crease it so that it will stand upright (Fig. 718). Let the children take these in the playground at 12 o'clock when the sun is shining. Tell them to stand with their backs to the sun, and look at the shadow cast by the turned-up corner; tell them to move until the point of the shadow lies exactly on the central line S N. The corner marked N is then pointing exactly to the North; the South is behind them, the West on the left-hand side and the East on the right. Draw in chalk on the playground the four points of the compass so that the children will remember where the North, South, East, and West are.

(5) Put a stick up in the playground. Let the children draw the

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shadow it casts at different times. Let them notice in the morning the shadow points to the west, at noon it is very short, in the afternoon it points to the east. Let them make drawings of the stick and its shadow.

SECTION VII: *DRAMATISATION, MUSICAL ACTIVITIES, GAMES, ETC.*

(1) *Dramatisation*

SHOW different times on the clock ; tell children what they are to do when they see this time ; for example, if the hour shown is 5, they must pretend to get the tea, etc. Sometimes show a difficult time like 5 minutes to 6, which means, "Run to catch the six o'clock train."

(2) *Rhythmic Exercises*

Let the children march round with short steps to quick soft music, swinging their arms in time and saying to each beat, "Tick, tick, tick, tick." Then as the music gets slower, let them take longer strides and say, "tick-tock, tick-tock."

(3) *Playground Games*

Running to the North, South, East, or West according to the direction given by the teacher. Any child who makes a mistake is out. The children start from the centre of the playground.

(4) *Songs*

- (a) "Clock and Watch," *Song Devices and Jingles* (Harrap), or
- (b) "The Clock." See music on pages 804-805.

SECTION VIII : *STORIES*

THE RIGHT TIME

(STORY FOR COLOURED PICTURE)

THE three children were excited. They were going to see Uncle Jack's aeroplane, and they were to catch the twelve o'clock bus that would take them to the aerodrome. Perhaps Uncle Jack would take them up in his aeroplane! How exciting that would be!

Mack looked at his watch. It said half-past eleven. "Plenty of time!" said Mack. "I shall play with my engine for a while."

Mary looked at *her* watch. It said five minutes past twelve!

"Oh!" she cried. "It is past twelve o'clock. The bus must have gone!"

"It hasn't," said Derek. "I've been watching. I'll go and look at the dining-room clock."

He ran to see the time. He came back looking very puzzled. "The clock says five o'clock," he said. "How can that be? It isn't tea-time."

"Don't be silly, Derek," said Mack. "It can't say five o'clock. You haven't looked properly."

"I have, really," said Derek. Mary went to look at the clock too

—and how she stared—for it really *did* say five o'clock. The hour-hand pointed to the five, and the minute-hand was right at the top. It was five o'clock.

But Mary soon knew what had happened. The clock had stopped! She listened for the tick-tock, tick-tock, but she could hear nothing. The clock had certainly stopped. Daddy had forgotten to wind it up.

She ran out to the others. "The dining-room clock has stopped!" she cried. "Oh, dear, what are we to do? All our watches and clocks seem to say different times. We shall never know when it's time for the bus!"

"Let's look at the church clock," said Mack. "We can see it from the garden."

So they ran out into the garden and stood where they could see the church tower. On the tower was the big church clock. They could see it quite plainly, for the day was fine and sunny.

"Look! It's almost twelve o'clock!" cried Derek. "The hour-hand is pointing to twelve—and the minute-hand is almost at the top too. Oh, I wonder if the church clock is fast or slow—or just exactly right!"

"It's usually fast," said Mary. "I know! Let's look at the sundial clock! It is always right, if the sun is out!"

So they ran to where the sundial stood. The dial was of brass, and was plainly marked with the hours. There was a brass pointer standing up in the middle of the sundial, and it cast a thin black shadow. The children bent over it.

"The shadow is on the twelve!" cried Mack. "Look! That means that it is noon, and the sun is at its highest in the sky. It is really, really twelve o'clock! The sun is never fast and never slow. It is always exactly right. It is a great big clock, and tells us the time each day."

"And I can hear the twelve o'clock bus coming down the road!" shouted Derek. "Quick! We must catch it!"

They caught it—and off they went to the aerodrome. Uncle Jack was waiting for them—and what do you think! He said he *would* take them for a ride in his aeroplane!

"I'll take you right over your own home," he said. "Then you'll know what it looks like from the air!"

So up they went in the aeroplane. It was lovely. How excited they all were when Uncle Jack soared over their house!

"There are the chimneys, and the red roof!" cried Mary.

"And our garden—how small it looks!" cried Derek. "I can just see the sundial—but I can't tell the time on it!"

"Oh, Uncle, go over the church tower and let us see if we can tell the time on that!" begged Mack. So Uncle Jack flew round the tower—and the children could tell the time on the big clock. It was one o'clock!

"Time for dinner!" said Uncle Jack. "Thanks for telling me the time! Back we go for dinner. My word, what a fine fly we've had!"

They *were* lucky children, weren't they! It was a good thing they could tell the time and did not miss the bus!

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DICK'S BIRTHDAY

(STORY FOR PICTURE-SENTENCE CARD No. 107)

DICK was very happy because it was his birthday. He was six years old ! He did feel big.

He was going to have a party in the afternoon. Anna was coming, and John and Molly. What a fine time they would have !

Mother had made a birthday cake. Dick had helped to stir it, so he knew what a lot of good things there were in it ! Mother iced it in pink and white and put six candles on top. They were to be lighted at tea-time.

It was the First of June. That was Dick's birthday. He was pleased to have it in the summer-time, because all the children could play in the garden when they came to the party. It was fun to have hide-and-seek in the garden.

Anna, John, and Molly arrived at four o'clock. They were in their party clothes and looked very nice. Mother gave them a box of crackers, and they had such fun pulling them. Bang ! Pop ! The crackers were pulled in half, and all the children wore the paper hats that were inside. Then Mother gave them some balloons. Dick's was red, Anna's was yellow, John's was blue, and Molly's was green. They had a fine time running in the garden with their balloons, for the wind blew them up and up.

"Tea-time, tea-time !" called Mother. "Come along in !"

"Oh, Mother, but it's only five o'clock !" cried Dick. "I want tea at six o'clock !"

"But why, Dick ?" asked Mother. "That is very late."

"Well, I am six years old, so I thought tea should be at six o'clock !" said Dick.

"Oh, no !" said Mother. "Why, if you were nine, you would want tea at nine o'clock. That would never do, dear ! Look ! I have your cake with its six candles burning. Don't you want to see it ?"

Of course everyone longed to see the wonderful cake ! It was so beautiful. It was covered with pink and white icing, and on the top were six pink candles, all burning merrily. "It is a fine birthday cake. I helped to stir it. I am six to-day, the first day of June," said Dick proudly.

"Oh, we want tea now !" cried everyone.

So they sat down and had tea. It *was* a lovely party ! I wish I had been there—don't you ?

JILL'S DOLLY

(STORY FOR PICTURE-SENTENCE CARD No. 108)

JILL was very proud because she could tell the time. She knew when the clock said half-past eight in the morning—time to go to school. She knew when it said twelve o'clock—time to go home. She knew five o'clock, which was tea-time, and half-past six, which was bed-time.

But Jill's dolly could not tell the time at all. She just sat and stared at the clock, and didn't know if it was bed-time or breakfast-time !

" You'll be getting up in the middle of the night, and having breakfast when you ought to be having tea ! " said Jill. " You must really learn to tell the time, Dolly."

So Jill thought she would teach her doll. But how could she teach her? Dolly was so small that she could hardly see up to the clock.

Jill climbed up on a chair, and held her doll up to see the big cuckoo-clock.

" Dolly, do you see this clock ? It is a cuckoo-clock. A little bird will come out and chirp ' Cuckoo ! cuckoo ! ' at two o'clock," said Jill.

In a few moments the door at the top of the clock flew open, and a little bird came out. He cuckooed twice, went back again and shut his door.

" There! " said Jill. " Two o'clock, Dolly! Now listen next time he comes out, and he will say ' Cuckoo ' three times, and it will be *three* o'clock! When it is four o'clock and the cuckoo cuckoos four times, put on your hat and coat and come and meet me from afternoon school. That will be nice for both of us ! "

Jill ran off to school—but do you know, when four o'clock came, and she ran out again, there was no dolly to meet her ! No—she sat at home, and didn't seem to know whether the cuckoo-clock said three, four, or five o'clock!

" Oh, Dolly, and I did tell you how to know the time ! " said Jill. " I don't believe you'll ever learn ! "

And I'm very much afraid she won't. What do *you* think ?

THE CLOCK

ENID BLYTON

CECIL SHARMAN

Lightly Key B \flat $\text{|| m :d lm :d | d .m :r .d lt, .s, :s, |}$

VOICE p

1. Tick - tock, tick - tock, Soon it will be eight o'clock
2. Tick - tock, tick - tock, Now it's al-most twelve o'clock

PIANO p

$\text{|| 1, .s, :1, .t, | d .m :m | f .,m :r .d || .d :d D.C.}$

Break - fast time for you and me, We're as hun - gry as can be!
Home from school come John and Jane, Din - ner-time is here a - gain!

$\text{|| : | : | m :d lm :d | d .m :r .d lt, .s, :s, |}$

3 Tick - tock, tick - tock, Dear - ie me, it's six o'clock,

$\text{|| 1, .s, :1, .t, | d .m :m | f .,m :r .d || .d :d |}$

Time good child - ren said good - night, Say your prayers, put out the

p

The Clock (cont.)

Slow (*half asleep*)

|| d : | *pp*^m : d | m : d | : | : ||

light! Tick - tock, tick - tock!

pp

The musical score is written for three staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. It begins with a double bar line, followed by a quarter note D, a colon, a quarter rest, and then a series of notes: a half note D, a quarter note D, a half note D, a quarter note D, and a half note D. The middle staff is in treble clef with the same key signature and time signature. It begins with a quarter note D, a quarter rest, and then a series of chords: a half note D, a quarter note D, a half note D, a quarter note D, and a half note D. The bottom staff is in bass clef with the same key signature and time signature. It begins with a quarter note D, a quarter rest, and then a series of chords: a half note D, a quarter note D, a half note D, a quarter note D, and a half note D. The score is marked with 'Slow (half asleep)' and includes dynamic markings 'pp' and 'pp^m'. The lyrics 'light! Tick - tock, tick - tock!' are written below the staves.

Topic No. 55

Boots and Shoes

SECTION I: *THE TALK*

IN our country all of us, except sometimes the very, very poor, wear boots or shoes. We should not like to go barefoot because our feet might get hurt on the stones, or cut with glass. They would get very dirty too. In hot countries the children often wear no shoes at all, and their feet get very hard indeed—so hard that they do not feel the stones, or get cut or scratched by glass or thorns.

• Our boots and shoes are made of leather. We use leather for them because it is tough, wears well, and yet is soft enough to shape to our foot. Sometimes children wear wooden shoes—clogs—but these are not very comfortable, and make a great deal of noise.

Who makes our shoes for us, and often mends them? The shoe-maker or cobbler very often makes our shoes, and he is clever at mending them too when they are worn out. If we live in a big town we do not go to the shoe-maker for our shoes—we buy them at a shoe-shop. The shoe-shop gets them from big boot-and-shoe factories, where hundreds of clever machines make shoes all day long, guided by men who understand them.

We like to go and watch the cobbler or shoe-maker, if there is one in the village. He sits all day long, sewing or hammering shoes. He will make us a fine new pair of shoes to fit our feet if we want them. Let us go into his shop and ask for a pair of shoes. Here we are—oh, what a lot of boots and shoes he has, hanging all round the walls, standing on shelves and even on the floor! Some are new. Some are old, waiting to be mended. Some are mended and are waiting for their owners to come and fetch them. The cobbler is a very busy man.

“Please will you make me a pair of shoes,” we say to him. So he gets off his bench and takes a piece of paper and pencil. He asks us to take off our shoes, and then we put first one foot on the paper and then the other—and the shoe-maker draws all round our foot so that he may know the exact size to make our new shoes. Then he measures round our ankles, across our instep, and all round our foot. (Explain instep, and show.)

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Then, with his leather he makes our shoes. He cuts out the shape he wants from the pattern he has of our feet. He uses the thickest leather for the underneath of the shoe—the sole—because that is the part we are going to tread upon, so we shall need very strong leather there, that will wear a long time. The upper part does not need such strong leather. It is best to have thinner, softer leather there, to give to the shape of our foot as we walk. We want to be comfortable.

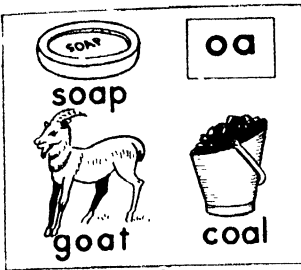
It would be interesting if we could stay to watch the cobbler making our shoes. We should like to see him making the upper parts, and boring the holes for the laces. We should like to see him putting in the “tongue” and it would be fun to see him putting the shoe on his last and sewing or hammering together the sole and the upper part. It begins to look like a shoe then! He puts on the heel too—a low one for us—though he often has to put on a very high one for mother. Then he trims up the heel and the edges of the shoe, puts in the laces, or sews on a button, if it is a button-shoe, and gives it a fine polish. We should like to watch him using his awl, his knife, his thread and his wax!

Then when we call for our new shoes they are ready and waiting for us! They feel stiff at first, but the leather soon wears to the shape of our feet and we are comfortable in our shoes, and know that we shall not get our feet damp.

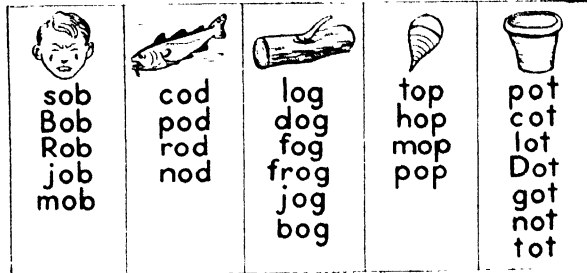
What a lot of different boots and shoes there are! High boots, low boots, lace boots, riding boots, rubber boots, low shoes, lace shoes, button shoes, dancing shoes, “gym” or rubber shoes that make no noise, sandals—there is no end to them!

Most boots and shoes are made at factories now by machines. These machines can even do such things as make the eyelet holes for the laces. They can sew the uppers and the soles together firmly. They can join together the lining and the uppers in a twinkling. They can trim, colour, and polish as you watch. They are wonderful machines, and they turn out good boots and shoes. But the best and longest-wearing shoe is still made by the cobbler. He is slower than a machine—but much surer!

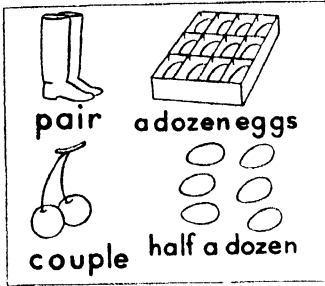
Leather is very useful to us. It is made of the skins of animals, and before it can be used to make boots and shoes it has to be cleaned, soaked, scrubbed, and prepared in other ways. We make all kinds of things from it: purses, book-covers, gloves, straps, leads, reins—we could not do without it! But perhaps the most useful things we make from it are our boots and shoes. Look at one next time you take it off and see how well it is made—see the solid heel, made of tightly pressed leather—the thick sole—the softer upper part—the holes for your laces or buttons—the soft tongue inside. I should like to be able to make a shoe—wouldn't you?



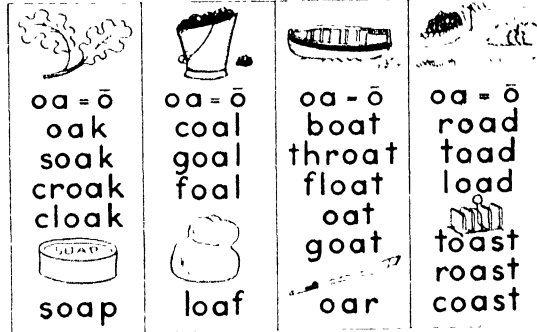
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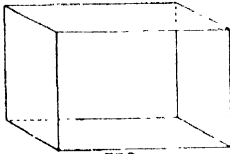
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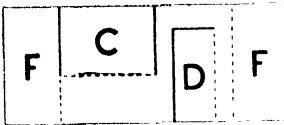
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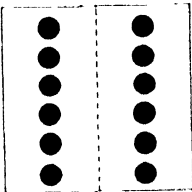
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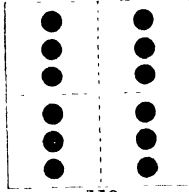
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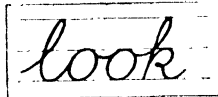
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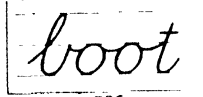
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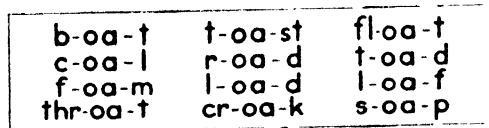
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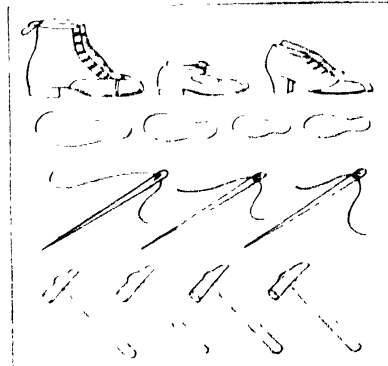
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FIGS. 719-733.

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SECTION II : ORAL COMPOSITION AND LANGUAGE TRAINING

(1) **L**ET the children talk about the different kinds of boots and shoes we wear. What kind do we wear in winter? in summer?

(2) Let the children look at their boots and shoes and describe them. The underneath part is made with thick leather; why? Names of the underneath parts—the sole, the heel. Why is the top part softer leather? How is it fastened to the sole?

(3) Ask children to tell the different ways of fastening our shoes—buttons, laces, etc.

(4) Let children tell about the many different kinds of boots and shoes—slippers, drill shoes, etc.

(5) Who makes our shoes? The shoe-maker or cobbler. What he uses—leather, thread, an awl, wax, etc.

(6) Let the children tell what leather is and (The Talk will help them) how it is prepared.

(7) Let the children tell all the uses we have for leather—purses, father's tobacco pouch, bags, suitcases, saddles, hats, coats, gloves, a dog's lead, covers of books, etc. Get as long list as possible from the children so that they see how useful leather is.

(8) Let children tell how we take care of our shoes—and clean them. Ask how many children can clean their own shoes. Rubbing shoes on the mat when they come into school, etc.

(9) Let the children talk about the coloured picture. Let each child take it in turn to come out and tell all he sees. Let him point to the *thread*, *awl*, piece of wax, *soles*, *hammer*, etc.; tell how many kinds of boots and shoes he can see.

(10) Teach these rhymes:

(1) NEW SHOES

They squeak and they tap
They're loud as can be,
You can hear when we're coming
My new shoes and me!

But I love them and show them
All shiny and clean,
And my teacher agrees
They're the best ever seen.

E. JENNINGS.

(2) THE SHOE-MAKER

As I was a-walking the other day,
I peeped in a window, just over the way
And old and bent and feeble, too,
There sat an old cobbler a-making a shoe.

With a tack-a-tack-tack and a tack-a-tack-too,
 This is the way he makes a shoe.
 With a bright little awl he makes a hole,
 Right through the upper, and then through the sole,
 He puts in a peg, he puts in two,
 And then with a smile he hammers them through.

OLD RHYME.

(3) THE FAIRY SHOE-MAKER

Come, come as fast as you can,
 Hunt with me for the fairy man;
 Don't you hear him? Tick, tack, too!
 Hammering away at a fairy shoe.

In the heart of the wood they say he's seen,
 Little red jacket and cap of green;
 If we can only catch him and hold,
 He'll have to give us his crock of gold!

So they hunted and hunted the forest through,
 Tick a-tack, tick, tack, tick tack too!
 Little red jacket and cap of green,
 But fairy shoe-maker never was seen.

R. M. S.

SECTION III: READING PREPARATION

(1) *Ear-training in Sounds or Phonics*

(a) **P**RACTISE the consonant sound *h* in *hot*. Tell the children to breathe out gently when they say this sound. Let them say the words—*here, hand, Harry, high, have, hole, he, hammers*. Let the children give as many words as they can beginning with *h*. Write each word given on the board. Let the children listen carefully to the rhyme, “The Fairy Shoe-maker,” and pick out every word in which they hear an *h*—*hunt, hear, hammering, heart, him, hold*, and so on. Let the children repeat the lines in which the *h* sound occurs. They need to pay great attention to this sound.

(b) Remind children of the short sound of *o*—*on, orange, hot, not*, etc. Ask them when *o* has a long sound like its name. (1) Very often at the end of words—*no, go, so, ago*.

(2) *O* is long when silent *e* is at the end of the word—*hole, sole, hope, note*.

Tell the children they are going to learn about another long *o*. Print the new phonogram *oa* on the board (Fig. 719). From the pictures

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let the children find out what sound these two letters have in combination. They will find that *o* has a long sound and that *a* is silent, or to put it in other words, *a* following *o* makes *o* have a long sound.

Write other words on the board for the class to read—*oak, boat, float, oat*. Print the following consonants on the board:

b, c, l, m, fl, r, t, d, p, s

Let the children combine them with *oa* to form words (Fig. 720).

Make the list as complete as possible. If wrong words are suggested (such as “hoap” for *hope*) tell the children they are spelt differently and belong to a different group.

(2) *Word Recognition*

Continue to use the flash words as already described. Test the children with both words and phrases. Revise especially this week—*to* and *do* and the sentences: *Go to bed. Do it at once*. Add the word *shoe* to the flash cards. Teach the children how to spell it.

(3) *The Sentence Method*

Let the children give sentences about boots and shoes or about the work of the shoe-maker. Arrange the sentences on the board for the children to read:

Boots and shoes are made of leather.

The bottom part of the shoe is called the sole.

Some shoes are flat and some have heels, etc.

The sentences are made more interesting by little drawings. One should be put by the side of each sentence. A reading sheet can be made if desired, but little ones sometimes find it difficult to give good sentences about boots and shoes that make interesting reading.

Tell the children the story of Molly and her new shoes. Let them dramatise Molly walking along in her new shoes; they can do this as they retell the story. Show them picture-sentence card No. 109. Let them talk about it. It shows Molly in her red hood and cloak walking down the road in her new shoes. See if any child can read the sentences at the side or part of them.

Read them to the children:

“Squeak, squeak little shoes,” said Molly, “I am going to get some soap for Mother. You must take me along the road very quickly.”

Teach these sentences in the usual way. Let the children notice the *o* in *going, soap, and road*. *Shoes* and *said* they have learnt as sight words. Some children may have forgotten the sound of *qu* in *squeak* and *quickly*. Remind them that *ea* says *e* in *squeak*.

While some draw a picture of Molly or Molly in the shop, the weaker children can be helped.

Tell the children the story of how Joan and Bob hunted through the forest to find the fairy shoe-maker. Help them to retell the story. What

trees grew in the forest? What little creatures did the children see there?

Show them picture-sentence card No. 110. Let them talk about it. It shows the fairy shoe-maker. Let them tell how he is dressed. What is he doing? Hammering away at a fairy shoe.

Read them the sentences at the side:

“The little shoe-maker sat under the oak tree.

‘Rat-a-tat tat’ went his hammer. By his side was a sack load of leather.”

Teach the sentences in the usual way. Let each child read them individually. Point out to the children the long *o* in *oak*, and *load*. Let the children tell how they know *o* is long.

Remind them of the *-er* sound in *maker*, *hammer*, *leather*, *under*. Let the children talk about other words in the sentence. See if they remember some words containing *all*, such as *small*. Remind them that *ea* in *leather* sounds like short *e*. They may be able to give other words like this—*feather*, *weather*, *thread*, *bread*, etc. Write on the board any sentences from the stories that contain words in which *oa* is sounded like *o*.

The children illustrate these sentences, read picture-sentence cards, and readers, match sentence strips and make sentences. Some drill in word lists can also be given during group reading.

• Remind the children of their talk about Cocoa (Topic 30, First Year’s Work). Write the word on the board for them and let them notice the *oa*. Revise picture-sentence cards Nos. 59 and 60 (First Year’s Work).

(4) *Word Lists and Spelling*

It may be necessary to let the slowest and dullest children make word lists for short *o* as shown in Fig. 721, or for the teacher to make them and use them for revision and drill. (See word lists for *ă*, Topic 43, Second Year’s Work.)

Let all the children make word lists for *oa* and add words to them as they meet them. Fig. 722 shows useful word lists for drill and revision. It is a great help to spelling if children learn to associate the words in groups like this.

SECTION IV: *WRITING*

(1) **L**ET the children write some words and illustrate them. Suggested words : *soap*, *shoe*, *hammer*, *cloak*, *loaf*.

(2) Let the children find and write from a page (or two pages) of their reading books (or from three or four picture-sentence cards) words beginning with *h*.

(3) The writing of some sentences from a copy for correct letter formation and for spelling. The children will like the two copies shown in Figs. 723 and 724.

(4) Let the children write some sentences of their own about boots and shoes.

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(5) Some children may like to copy a sentence from their reading books or picture-sentence cards.

(6) Continue to let the best group practise cursive handwriting. Let them practise especially *h*, *k*, *o*, and *b*. Let them practise the word *look* (Fig. 725). Call attention to the two bridge connections here between *o* and *o*, and *o* and *k*.

Let them practise the word *boot* where there are three bridge connections (Fig. 726). Let them write some words beginning with *h*, *hook*; and *b*, *book*.

A Writing Pattern (Fig. 727)

This is a simple pattern that little ones will like to draw in coloured crayon.

SECTION V: NUMBER

(1) **C**OUNTING from 1 to 100. Each child should count orally first, using his 100 bead chain, in order to learn the sequence of numbers from 50 to 100. Then the child should write the numbers on his board. To help the child with the bigger numbers, the teacher should have the numbers 50, 60, 70, 80, 90, 100 written in bold clear figures on cards round the room for the child to refer to from time to time.

(2) Test exercises on the tables $10 + 1$, $1 + 10$. They may be mixed as follows: $9 + 1 + 4 =$; $8 + 2 + 6 =$; $10 + 8 =$; $6 + 10 =$.

(3) Use of numerical terms (Fig. 728): *pair*, *couple*, *dozen*. Let the children tell what things are always found in pairs—gloves, boots, shoes, stockings, etc. How many in a pair? Give some mental problems. How many gloves in 4 pairs? etc. How many pairs in 10 boots? Explain to the children that pair is only used rightly when the two things belong to each other, e.g. 2 odd boots are not a pair. Explain a pair of scissors. Two blades in a pair of scissors, etc. Let the children tell what word is used for 2 things, i.e. a couple. By questions lead children to see that we say a *pair* of shoes, but a *couple* of cherries.

Show 12 things. See if children know the name we can give 12 things. A *dozen*. Let children tell what is half a dozen, etc., by the following method.

Let the children have 12 counters to arrange in 2's, 3's, 4's, and 6's. Give easy little sums, e.g. divide 12 apples among 3 children: how many times can I take 4 from 12? etc. Give the children two paper squares and let them divide one into halves, and one into quarters, as in Figs. 729 and 730. Let them divide their 12 counters by placing them on the halves of the square, and then on the quarters. Let them find out again $\frac{1}{2}$ of 12, $\frac{1}{4}$ of 12. By looking at Fig. 730, let them tell what $\frac{3}{4}$ or $\frac{1}{2}$ of 12 is, or what $\frac{3}{4}$ of 12 is.

Write on the board for them: $\frac{1}{4}$ of 12 is 3
 $\frac{2}{4}$ or $\frac{1}{2}$ of 12 is 6
 $\frac{3}{4}$ of 12 is 9.

Let the children use their bead bars to find out what numbers make 12.

SECTION VI : DRAWING AND HANDWORK

(1) *Free Expression Work*

FREE expression work of a boot shop or a cobbler at work. Encourage large bold work.

(2) *Drawing to help Writing and Number* (Fig. 731)

- (a) Pairs of boots and shoes of different kinds.
- (b) Soles of different sizes.
- (c) The cobbler's needle and thread.
- (d) Hammers.

(3) *Modelling in Clay or Plasticine*

A pair of shoes; a hammer.

(4) *Paper Cutting*

Boots and shoes for a toy shop. Boots and shoes can also be cut from advertisements.

(5) *Toy Making*

A boot shop. Any small box will do. Two children (or a group of children) can work together and make a boot shop from a large box. Turn the box on its side (Fig. 732). Cut a piece of paper to fit the front of the box, leaving flanges (F) each side as in Fig. 733. The children can easily get the right size for the paper by bending it round the box. Cut the door as shown. The part marked C is bent back to form the counter. Paste the "front" (Fig. 733) to the box by means of the flanges, F, F. Let the children cut out boots and shoes in pairs and put inside on the counter C.

SECTION VII : DRAMATISATION, MUSICAL ACTIVITIES, GAMES, ETC.

(1) *Dramatisation*

- (a) **P**RETENDING to be cobblers. Let the children sit on the floor in a ring, hold one foot in the left hand and pretend to hammer the shoe with the right, singing: "Rat-a-tat-a-tat, tap. Tick-a-tack-a-too. This is the way I make a shoe." To any suitable music (Diddle, Diddle, Dumpling, My Son John).

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(b) Let the children pretend to sew a shoe in time to music, singing—
“ See, I am pulling my wax thread through,
This is the way I make a shoe.”

(c) Some children can bring shoes to be mended saying:
“ Cobbler, cobbler, mend my shoe,
Get it done by half-past two.”

The cobbler's reply:

“ Rat-a-tat-a-tat. Tick-a-tack-too,
This is the way I mend a shoe.”

The children can return for the shoes. Let them now make up their own conversation and end with the song.

(2) *Playground Games*

(a) Jumping on the spot, feet together, so many high jumps, and then so many short jumps, feet together. (b) Jumping or springing forward at a given signal across the playground. (c) Running or stamping on the spot. They can also clap their hands at the same time.

(3) *Songs*

“ The Cobbler,” see page 820.

SECTION VIII : *STORIES*

HARRY'S NEW SHOES

(STORY FOR COLOURED PICTURE)

“ MOTHER, look at my shoes! ” said Harry, running to Mother.
“ What's the matter with them? ” said Mother. “ Oh, Harry! What *have* you been doing to them? ”

“ I don't know, Mother,” said Harry. “ They just got a big hole underneath and now when I walk in puddles the water comes through and wets my stockings.”

“ And then you begin to sneeze and get a cold! ” said Mother.
“ Dear me, Harry, we shall have to have these shoes mended.”

“ They are getting very small for me,” said Harry. “ My toes haven't enough room at the top, Mother.”

“ Well, you will have to have a new pair of shoes,” said Mother. “ I think I have enough money to buy you a good pair. Come along. We will go to Mr. Long's shop and see if he has a pair of shoes that will fit you.”

“ I like going to the shoe-maker's,” said Harry. “ I like watching him hammer and sew.”

Off they went down the road to buy Harry a new pair of shoes. They came to Mr. Long's shop. It had a big open window that looked out on the road. Inside sat Mr. Long, bent over his shoe-making. All around him were boots and shoes of every kind!

"Look, Mother!" said Harry. "There are little shoes for little girls—and big shoes for boys—and great boots for men like Daddy—and shoes with high heels for ladies—and tiny soft baby shoes with pom-poms on. Oh, Mr. Long, did you make *all* those boots and shoes?"

"Yes, little master," said Mr. Long, looking up from his hammering. "I'm busy all day long, I am. And what have *you* come for? A pair of boots?"

"No, a pair of very strong shoes, please," said Mother. "He does kick his shoes out so fast, Mr. Long. Have you a pair that will last a very long time—till he grows out of them?"

Mr. Long took down a pair of strong black shoes and told Harry to try them on. The little boy slipped off his old shoes and put the new ones on—but they pinched his toes too much.

"Ah well," said Mr. Long, "I'll have to make him a special pair. I see he has a very wide foot—I must measure it round, then I can make the shoes specially to fit him."

Mr. Long took a piece of paper, and found his pencil, which he kept behind his ear. Then he made Harry put his feet on the paper, and he drew carefully round each one. When it was done he showed Harry the paper—and Harry saw the shape of each of his feet there.

"Now I can make a pair of fine shoes for you!" said Mr. Long. "I'll start them to-morrow. If you come along you'll see me making them!"

Harry said good-bye and went—but the next morning he came back again—and he saw Mr. Long cutting out his shoes from a strong piece of leather.

"This is for the soles," said Mr. Long. "I've got some layers of leather, very tightly pressed together, for the heels—look! And this softer leather is for the upper parts! My word, you'll have some fine shoes soon!"

Harry watched Mr. Long for a long time. It was fun seeing him pull the leather this way and that—punch holes in it for the laces, with a little sharp awl—sew it here and there with waxed thread. Harry felt the wax. It was slippery. He wished he could use it too.

Mr. Long hammered nails into Harry's boots too. Harry saw them in the heel in a sort of pattern—all shiny bright. He laughed when Mr. Long asked him a riddle.

"What is it that walks on its head all the day?" he said.

"I know!" said Harry. "The nail in my shoe!"

"Quite right," said Mr. Long. "Now run along home. Come back to-morrow and I will have your shoes finished."

Harry ran home and asked Mother the riddle. Mother said she thought that the nails in Harry's shoes *ran* on their heads all day, not walked!

The next morning Harry's shoes were finished. He tried them on—they were fine! They fitted him exactly.

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"They don't pinch my toes a bit!" he said. "Oh, aren't they grand! I shall be able to walk miles in these. Thank you, Mr. Long. You have made them so nicely. Look at the laces—and the tongues underneath!"

"Ah!" said Mr. Long, "those tongues won't talk as much as yours does, Master Harry!"

MOLLY'S NEW SHOES

(STORY FOR PICTURE-SENTENCE CARD NO. 109)

MOLLY was so excited. She had a new red cloak and hood, and a new pair of beautiful brown shoes. She put them all on and then went to look at herself in the glass.

"Oh, Mother, they do look nice on me!" said Molly. "Can I go out for a walk in my new things?"

"Yes," said Mother. "I want some soap. You can go to the grocer's and get some for me. Take your basket."

Molly fetched her little basket. She kissed Mother good-bye.

"I shall tell everyone I meet that I have new shoes and a new hood and cloak," she said.

"Oh no, indeed you mustn't," said Mother. "You mustn't boast about new things like that. You must wait till people notice them—not talk about them."

"But Mother, no one will notice them if I say nothing," said Molly.

"Never mind," said Mother. "I can't have a vain little girl. Go along now—and don't say a word to anyone about your new things!"

Off went Molly—rather sad because she couldn't ask Joan, or Ellen or Mrs. White or anyone else to admire her new hood, cloak, and shoes.

But her new shoes spoke to everyone! Dear me, *how* they squeaked! Eeee! Eeee! EEEEEeee, they said, all the way down the street! Everyone turned to see who was coming.

"Squeak, squeak, little shoes," said Molly, "I am going to get some soap for Mother. You must take me along the road very quickly."

When Joan and Ellen heard Molly's shoes squeaking, they ran over to her.

"You have lovely new shoes on!" they said. "And you have a new cloak and hood too. How pretty!"

Mrs. White met Molly and she heard her shoes squeaking too, and said how nice the cloak and hood looked and what fine new shoes Molly had. Molly was so pleased. She bought the soap and ran home to Mother.

"Everyone saw my new things," she said. "But *I* didn't tell them, Mother. My new shoes told them, because they squeaked so loudly!"

"Well, well!" said Mother, "I always knew shoes had tongues—but I didn't know they spoke before!"

THE FAIRY SHOE-MAKER

(STORY FOR PICTURE-SENTENCE CARD NO. 110)

ONE day, when Joan and Bob were walking in the forest, they heard a funny sound.

"Rat-a-tat tat! Rat-a-tat tat!" went the sound.

"What's that?" said Joan.

"It must be the fairy shoe-maker," said Bob. "He is hammering shoes. People say that he is very rich and has a big crock of gold by him. Let us see if we can find him, Joan. It would be fun if we could ask him to give us a crock of gold. How pleased Mother would be!"

"Rat-a-tat tat! Rat-a-tat tat!" went the noise, just as if someone was hammering away at tiny shoes.

"Come along," said Bob. "It sounds as if it was over there, Joan."

The children crept between the big trees. The rabbits peeped out at them as they went by. The birds sang and the leaves whispered secrets above them. It was exciting to be in the forest, looking for a fairy shoe-maker!

And where was the fairy shoe-maker? Was he really there? Was he making tiny shoes for the fairies? Yes—he really was!

The little shoe-maker sat under the oak-tree. "Rat-a-tat tat" went his hammer. By his side was a sack load of leather.

Suddenly he heard the sound of whispering above him and he listened to what the leaves of the oak-tree were telling him.

"Two children are coming, shoe-maker. Hide quickly! Sh-sh-sh!" whispered the leaves.

The shoe-maker popped his shoes and hammer into his sack, threw it over his shoulder and slipped behind the tree—just as Joan and Bob came round the other side!

"Oh!" said Bob, in disappointment. "I was sure the shoe-maker would be here—the hammering sounded as if it were just under this tree! Oh, look, Joan! Here's a tiny, tiny shoe-nail. He *was* here! He really was!"

The shoe-maker slipped away, and they did not hear his rat-a-tat tat any more that day—but they did not mind. They had found a little fairy nail, and that was most exciting. They ran home with it and put it into a matchbox. There it is still—and if ever you go to tea with Joan and Bob ask them to show it to you. It is such a tiny little fairy nail!

THE COBBLER

ENID BLYTON

CECIL SHARMAN

Simply and strict tempo to end

VOICE

PIANO

Key G

1. Cob-ler, cob-ler, mend my shoe, There's a hole that's
 2. Lit-tle mas-ter, leave your shoe, I will patch it
 3. Cob-ler, thank you for my shoe, Oh, what use-ful

wear - ing through, Patch it up and make it neat,
 well for you, See, my need - le quick - ly sews,
 work you do, It is mend - ed strong and neat,

Then I'll scamp-er down the street.
 Rap - a - tap my ham-mer goes.
 Hear me trot-ting down the street.

After last verse

D.C.

D.C.

pp

There should be no pause between the verses

Topic No. 56

Grass—Violets—Primroses

SECTION I: *THE TALK*

WHAT is the very commonest plant there is, growing all about the wayside, in the fields, under the trees, in fact everywhere that there is room for it?

It is the grass, the pretty, close-growing green grass that we like to play on and roll about on. It is so soft to our feet, and so comfortable to sit down on. It would be strange if we had no grass—the fields and hills and woods would look very bare and ugly.

Have you ever looked closely at the grass? Have you seen how it grows? Here is some, still growing from its roots. (The teacher should show a grass-plant which she has pulled up by the roots.) Do you see how the grass wraps up its new little shoots in a *sheath*, just as the daffodil wrapped up its precious bud to take care of it before it was ready to open? When the new shoot is ready, it grows out of the sheath, and waves about in the wind and the sun, green and slender—a blade of grass among all the thousands already on the lawn or in the field.

What sort of flower has the grass? Who knows? We have seen grass-flowers blowing in the breeze in the summer-time when we have run across the fields—pretty, feather-like green and yellow flowers, very many of them. We have often picked the totter-grass that shivers in each tiny breeze. The grass likes the wind to help it to make its seeds. The breeze comes along and shakes the grass-flowers so that the pollen flies out and goes to another grass, which can then make seeds. Most flowers need another flower's pollen before they can make seeds.

We *eat* the seeds of some grasses—wheat, oats, barley, for instance. Another grass—the sugar cane, gives us our sugar. The big grass-family is indeed useful to us. Animals love to eat the juicy green blades. Birds hunt for the seeds. We cut the grass and make hay to feed our cattle in the winter-time.

A great many flowers grow in the grass—the small daisy, the dandelion, the clover, the plantain, and many others. Sometimes, in a grassy, mossy dell we may find violets growing, hanging their modest, sweet-smelling heads among their heart-shaped leaves. Every-

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one loves the little purple violet—it smells so sweet and is such a pretty colour.

Look at the violet flower. (The teacher should show one.) It has five petals. Two pairs, and one big bottom one. This big one has marks on it—do you see? Those marks are lines to show the insects that visit the flower the right way to go to find the sweet-smelling nectar that is hidden in this little room here at the back of the violet. (Show spur of violet.)

Bees love to visit the violet. They smell the nectar from far off and know that the violets are open. Down they fly to the grassy bank and hunt for the pretty flowers. They alight on the big petal at the bottom, and feast on the nectar that the flower has made for them. The violet likes the bee to visit it, because it takes pollen away and leaves it in another violet. Then the violet can begin to make seed.

The violet has pretty leaves. Look at them. (Show some.) It has a wonderful seed-box. (See picture in Handwork Section of this Topic, Fig. 743.) The seed-box splits into three pieces—each piece like a little boat full of seeds. Then the sides of each tiny boat begin to press together and the seeds are shot out one by one in the same way as you might shoot out an orange pip if you pressed it between finger and thumb—like this! (Teacher shows how pressure shoots out pip.)

Another pretty flower that grows in the spring-time with the violet is the pale-yellow primrose with its faint sweet smell. How we love to see primroses growing in the woods, scores of flowers in the middle of a rosette of green leaves! Look at the leaves. (Show some.) They are not a bit like the violet leaves. Primrose leaves are quite a different shape—and how wrinkled they are! They are wrinkled like this for a purpose. Primroses grow in damp places and flower in a damp season. Their leaves might grow mouldy with damp if they became too wet with rain—but the wrinkles in the leaves act like river-beds, and the rain runs down them to the ground!

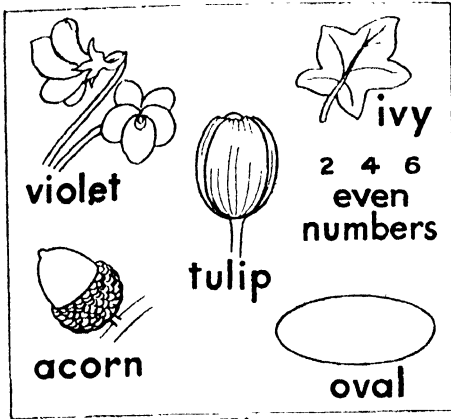
The primrose grows its leaves in a close rosette so that no other plant may grow too near it and choke it—the thick rosette keeps them off. The little daisy in the grass does the same thing. What clever tricks the plants play on one another—but they have to, for it is only those that can look after themselves well that grow big and strong.

SECTION II : ORAL COMPOSITION AND LANGUAGE TRAINING

(1) **L**ET the children talk about the pretty green carpet that covers the earth. What flowers like to grow in the grass? Daisies, dandelions.

(2) Let the children describe a piece of grass—a long thin stalk, with the leaf blade wrapped round it first, then growing away. Let them tell how the leaves grow, one each side, etc.

(3) Let the children tell about the flowers and seeds of the grass. Who likes grass? Little birds like the seeds. Many animals eat grass—



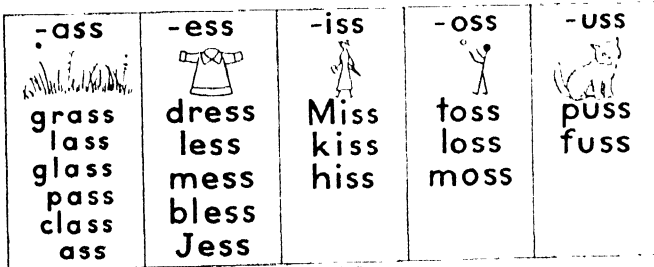
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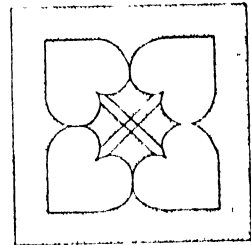
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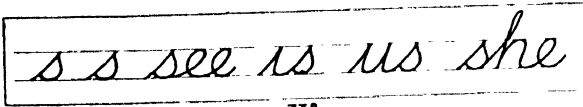
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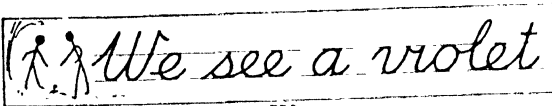
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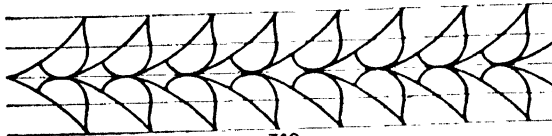
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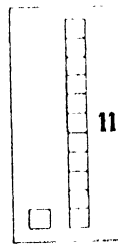
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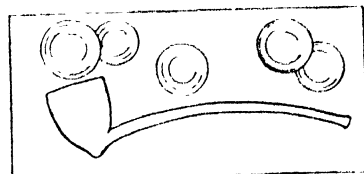
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742

1 + 10 = 11
2 + 9 = 11
3 + 8 = 11
4 + 7 = 11
5 + 6 = 11
6 + 5 = 11
7 + 4 = 11
8 + 3 = 11
9 + 2 = 11
10 + 1 = 11

741



746

FIGS. 734-746.

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cows, sheep, etc. Remind the children of the Talk on Haymaking (Topic 20, First Year's Work).

(4) We eat the seeds of some grass—wheat, oats, etc. Remind the children of the tall strong grass that gives us sugar—the sugar cane (Topic 19). Let the children talk about it.

(5) Let the children name all the spring flowers they know. Many grow from bulbs, but the violet does not. Let them talk about the violet. Where it grows. What it is like. Its scent, petals, honey bag. The violet feeds the bees. Its heart-shaped leaves, etc.

(6) Let them describe its wonderful seed-box.

(7) Let them look at the coloured picture. Where are the violets growing? Why are the bees buzzing round? What other flowers can they see? Primroses. Let them notice the lovely contrasting colours, violet and pale yellow, then all round green grass and moss. Who has found the violets?

(8) Teach these rhymes:

(1) SONG OF THE GRASS BLADES

Peeping, peeping, here and there,
In lawns and meadows everywhere.
Coming up to find the spring,
And hear the robin redbreast sing;
Creeping under children's feet,
Glancing at the violets sweet,
Growing into tiny bowers,
For the dainty meadow flowers:
We are small, but think a minute
Of a world with no grass in it!

Ask the children where they have seen grass blades come up.

(2) SPRING-TIME

Hark! the little birds they sing;
"Welcome, bright and sunny Spring!"
And the little children's feet.
Patter down the village street,

Into woods and meadows fair,
Primroses and violets there,
Some to pick, and some to sing
"Welcome, bright and happy Spring!"

(From *Language and Speech Training Stories*: Univ. of London Press.)

(3) THE VOICE OF THE GRASS

Here I come, creeping, creeping everywhere;
 By the dusty roadside,
 On the sunny hillside,
 Close by the noisy brook,
 In every shady nook,
 I come creeping, creeping everywhere.

SECTION III : READING PREPARATION

(1) Ear-training in Sounds or Phonics

(a) **L**ET the children practise the sound of *v* as in *van*. Tell them to put their top teeth over their lower lip and say *van, velvet, violet, very*. Write on the board some words with the *v* sound in the middle—*over, clover, Rover*. Let the children try to think of some words beginning with *v*. Get from them by suggestions and questions: *Vim, vex, vain, every, even, village, evening, stove, drove, wave*, etc.

(b) Tell the children the letters *a, e, i, o, u*, are called vowels. They are really the letters with *voices* because they help us to sound the other letters, and they themselves have many sounds. Remind the children of the long and short sounds of the five vowels—*cap, cape*. Let the children suggest words in which (1) the short sound, (2) the long sound occurs :

take	Peter	bite	bone	cube
apple	egg	ink	ox	under

Sometimes the long sound is used at the beginning of the word. By looking at the pictures and saying the words (Fig. 734), let the children find out which vowel in each word is long.

In the words—*ivy, acorn, oval, even*, the long vowel comes at the very beginning. Write these words on the board for the children; let them notice that the long vowel makes the word of two syllables or parts, because the vowels can make a sound by themselves (the consonants cannot). In *violet* there are two long vowel sounds at the beginning (or almost at the beginning except for *v*). Let the children try to find out words where the long vowel sound is the very first and makes part of a word without any other letter. They will be able to find a few words.

apron	even	idle	open	Una
April	evil	iron	over	unite
able	Enid	Ida	o'clock	

(2) Word Recognition

Continue to use the flash cards for words, phrases, and short sentences. Adapt the flash cards to the needs of the children. Use sometimes words and phrases from their reading books. Some flash cards quickly recognised by all the children can be got rid of. Add *done, you, and your* to the flash cards or revise them.

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Let the children use *done* in sentences. Give them quick tasks to perform and let them say "I have *done* it." Write "I have *done* it" on the board. Teach the spelling of *done*.

Most of the children will know the word *you*. Connect it with *your*. Let children give sentences which contain it, e.g. "This is *your* book." Emphasise the fact that the word *your* means something belonging to *you*.

(3) *The Sentence Method*

Let the children think of interesting sentences about the grass and violets. Get from the children this week sentences that tell something they have really seen, thus: "I saw a little blade of grass peeping up between two stones."

"I saw some blades of grass on our path."

Let the children choose some lines of poetry to stay up on the board for the week, for example:

"O wind, where have you been,
That you blow so sweet?"

"Among the violets
Which blossom at your feet."

Tell the children that the vowels can make words by themselves. Here are three words each made by one vowel :

O wind! A book. I can run.

Tell the children the story of Amy and how she and her little brother Freddy blew soap bubbles. Let them retell the story. The dull children must be helped to give some sentences about the story. Where did Amy sit to blow her bubbles? On an oval mat. What pretty colours did the children see in the bubbles? Red, orange, yellow, green, blue, indigo, and violet. Write some sentences from the story on the board, and let the children listen to the words being read. See if they can pick out long and short vowels. Perhaps they can tell why some of the vowels are long.

Show them picture-sentence card No. 111. Let them talk about it. Where is Amy sitting? How many bubbles are floating up the wall?

Read them the sentences underneath:

"My bubbles are floating up the wall. I can see seven colours in them; red, orange, yellow, green, blue, indigo, and violet. Soap is useful."

Teach this sentence in the usual way. The children know *are* as a "Look-and-say" word. *Colour* will be new to them. The rest of the words they may remember; if not, they can use their knowledge of phonics to help them to sound the letters. Let them notice the *v* sound in *seven*, and say this word carefully. Let them pick out long vowel sounds from the story. Long *ā* in *Amy*, long *ē* in *green*, and *see*. Long *ī* in *my*, *I*, *violet*. Children will have learnt by now that *y* sometimes takes the place of long *ī* at the end of a word. Long *ō* in *float*, *yellow*, and *violet*. Let the children tell how they know *o* is long in *float* and *yellow*. Long

ū in *useful*, and a rather long *u* in *blue*. Let them contrast these *u*'s with the short *u* in *up*. Let them pick out five short vowels in the same way.

The children will enjoy illustrating this sentence. While some draw and colour, help the backward children with the sentence.

Revise with them these sentences from the First Year's Work. No. 31. "Sit still, Don, we are going to buy some violets for Mother."

No. 55. "Look, Zip, look, Jane, at the shining rainbow in the sky."

Children will like to dramatise the new sentence by blowing soap bubbles. If the teacher makes them, they will enjoy blowing them about. This is a good breathing exercise. Let them talk about the colours of the rainbow. They are like the colours in their soap bubbles. Let them name flowers of different colours. Let them draw "all the colours of the rainbow."

Tell the children the story of Jess and her dolls. Let the children retell the story and act it. Ask questions about it to see that every child is taking part in the lesson. How many dolls had Jess? Five. She taught them everything that she learned herself to make them clever. What did she call her dolls to help her to remember the five vowels? *Amy, Enoch, Ivy, Olaf, and Una*. Let the children talk about some of the things that Jess taught her dolls. How did they behave? Which doll was most attentive? The children will enjoy telling about the dolls.

Show them picture-sentence card No. 112. The children will like to talk about it. What is Jess teaching her dolls? The five vowels *a, e, i, o, u*. Let the children come out in turn and say which doll is called *Amy, Enoch*, etc. They will probably all decide that *Olaf* is the Teddy-bear. If necessary help the children to name the dolls. Which doll is *idle*?

Read them the sentences underneath. Jess is talking to her dolls—

"Do not be idle, Olaf. Learn the letters A, E, I, O, U. They will help you to speak. Then we will go to the meadow to pick violets."

Teach these sentences in the usual way. Let the children pick out the long vowel sounds. Remind the children that there is no long *ē* in *learn* and *meadow*. Revise with the weaker children the two sounds of *ea* by using the word lists given in Topics 52 and 53.

Let the children do individual work and group reading as already suggested. Use the sentence strips on Sheet 12, page 836B, for revision.

(4) Word Lists and Spelling

Revise word lists already built up (see previous topics). Make new word lists for words ending in *-ss* as a help to spelling (Fig. 735).

This list can also be used for word drill. The children build lists up in their spelling books as they find words in their readers or stories.

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SECTION IV: WRITING

- (1) SOME words: *grass, violet, apron, iron.*
(2) Some sentences as in Fig. 736 and Fig. 737 to illustrate and write.

(3) Let the children copy all the words from one page of their reading book that contain a vowel with a long sound.

(4) Let them copy a sentence from their reading book or picture-sentence cards.

(5) Continue to teach cursive handwriting to the best group.

Show them a new way to write letter *s*. Let them practise the letter and the words shown in Fig. 738. Practise *v* and words beginning with *v*. Let them copy Fig. 739.

A Writing Pattern (Fig. 740)

Let the children draw a row of large *s*'s. Encourage the children to begin the *s* with a good upward swing, let them throw their arm out to make the second rounded line. When they have drawn one row, let them draw another row upside down as in Fig. 740. Let them colour their pattern pale yellow and violet.

SECTION V: NUMBER

- (1) COUNTING 2-50, 1-100. Put the sequence 2, 4, 6, 8 . . . or 1, 2, 3, 4 . . . on the board and ask the children to continue the sequence to 50 or 100 respectively. If the children do not know the 10's beyond 50, let them refer to the numbers 60, 70, 80, 90, 100 which are written on the board. These exercises can be written on boards or on brown paper.

(2) Mental questions on numbers to 10 and the table $10 + 1 = 11$ (Fig. 741). The composition and analysis of numbers to 10 and the table $10 + 1$ (see Topic 52) should be known so thoroughly that the children can answer any simple questions. Show the weaker children again the composition of 11 by means of apparatus and let them build the table (Fig. 741). Tillich's bricks are useful. Let the children make 11 by placing one brick on top of the 10 bricks, Fig. 742. Place one brick at the bottom of the 11 brick as in Fig. 742. Find out and place on the top of the one brick what brick is needed to make it into 11. Write on the board or on paper $1 + 10 = 11$. Put the 1 and "10 brick" back still leaving the "11 brick." Put the "2 brick" by the side of the "11 brick." Find out and place on the "2 brick" the brick that is needed to make the "2 brick" into 11. Write on board or on paper $2 + 9 = 11$.

Let the children continue in this way until the table shown in Fig. 741 is built up. The table should be written on each child's paper.

SECTION VI: *DRAWING AND HANDWORK*

(1) *Free Expression Work*

FREE expression work of violets and primroses or children picking violets and primroses.

(2) *Drawing to help Writing, Number, and Observation* (Fig. 743).

(a) Blades of grass.

(b) The fat little root of the violet which is packed with food, and the thin roots running out from it.

(c) The three little seed-boxes of the violet full of seeds. They look like three little boats.

(d) The heart-shaped leaves.

(e) Some ovals. These drawings help language work.

(3) *Modelling in Clay or Plasticine*

The "seed boats" of the violets.

A clay pipe for blowing soap bubbles.

(4) *Paper Cutting and Mounting*

(a) Cutting "heart shapes" as in Fig. 744, and arranging them to form patterns (Fig. 745).

(b) Cutting a pipe and soap bubbles as shown in Fig. 746. Let the children arrange their cuttings carefully on brown paper.

SECTION VII: *DRAMATISATION, MUSICAL ACTIVITIES, GAMES, ETC.*

(1) *Dramatisation*

PRETENDING to blow soap bubbles. Pretending to blow a soap bubble about the room.

(2) *Rhythmic Exercises*

Revision.

(3) *Playground Games*

"Crossing the streets." (a) Mark out "streets" on the playground. Let some children be the traffic lights, some motor-cars, and some pedestrians, etc. Use this game to teach the children all they ought to know about crossing the roads in the town or country. (b) Walking down a road and across a road to a meadow to pick violets.

(c) Signals. The children stand facing the teacher who acts as Signaller or Traffic Policeman. If she waves her arms forward the children advance, if backwards they move back, if she puts up her hand they all stop. Then she can introduce many other actions. She may move her hand up and down to represent the bouncing of a ball, then the children bounce up and down. If she turns round they dance round and round and so on. This game can also be played in the classroom on a wet day.

(4) *Songs*

"Spring," see pages 834-835.

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SECTION VIII: STORIES

THE LITTLE DELL

(STORY FOR COLOURED PICTURE)

"I WANT you to go to the farm and fetch me two pounds of butter," Mother said to the children. "It won't take you long, so hurry up."
"Oh, Mother!" said Ida. "It's raining! And it's such a silly walk to the farm, across the fields. There's nothing to see at all—no shops, no buses, no motor-cars!"

"There are always plenty of interesting things to see if you use your eyes," said Mother. "Now put on your hats and run off, quickly. It will soon stop raining."

So Ida, Irene, and Leslie put on their hats and coats and ran out. The rain stopped just as they went down the path. The sun shone out. It was a beautiful morning after all.

"I wish the way to the farm was through the town," grumbled Ida. "I like looking at the shops."

"And I like counting the cars," said Leslie.

"Well, we may see something nice this morning in the fields," said Irene. "Come on—let's run!"

So they ran across the fields to the farm and asked Mrs. Straws for two pounds of her best butter. She went to the dairy and packed it up for them—nice yellow butter made from rich cream.

Then back they went again, more slowly this time. As they went over the stile Leslie gave a shout.

"Look! There's a bunny! There he goes!"

"What a dear little baby one!" said Irene. "Let's go after him and see where he lives!"

So they ran after the little bunny, who hopped along quite slowly as if he wasn't a bit afraid. He went across the field to the hedge and disappeared under it. But Irene saw him beyond, in a little wood.

"Come along!" she said, squeezing through a hole in the hedge. The others followed her. They went between the trees, following the lolling rabbit—and then they came to the dell!

It was such a pretty place! It was a little grassy, mossy hollow set round with trees—and in the dell grew hundreds and hundreds of primroses! They did look lovely, raising their golden heads to the sunshine that fell between the tree-branches.

"Oh!" cried Ida. "Look! Oh, look at all those primroses! Nobody has been here before. This is a secret place—and the bunny lives here, so it is his secret home. What a lovely place to live!"

"I can smell something sweet," said Irene, sniffing with her nose in the air. "Oh, something as sweet as can be. What is it?"

"Violets, purple violets!" cried Leslie, pointing to where masses of heart-shaped leaves grew on the sides of the mossy dell. "Look at them!"

"Let's pick a big bunch of primroses and violets to take home to Mother," said Irene. "She does love them so! What a surprise for her!"

"There's the bunny again, peeping out of his hole over there by the primroses!" whispered Leslie. "Let's be quite quiet and not frighten him. He is such a pretty little thing."

So very quietly, they picked an enormous bunch of violets and primroses each, whilst the bunny watched them with his big eyes. He even came out of his hole and sat up to see them better. He was a very tame bunny.

The violets were hidden among their heart-shaped leaves, but there were hundreds of them to be found. They smelt so lovely that Irene held hers against her nose all the time she was picking. The primroses were big, and smelt sweet too but not so delicious as the violets. They were easy to see because they were all growing in the middle of their green rosettes of leaves.

"Now we have a big bunch each," said Leslie. "We'll go home, and say good-bye to the bunny! Go home and have your dinner, Bunny! We're going home to ours! Take your mother a bunch of violets and primroses too!"

But the bunny didn't pick any flowers! He bent his ears down and began to wash them with his paws! The children laughed to see him.

"We'll come and see you to-morrow!" they promised. "You are the dearest little bunny we've ever seen, and we do like your secret home in this pretty dell!"

Mother was so pleased with her lovely bunches of violets and primroses.

"So you found something nice to look at after all!" she laughed. "Even though you didn't go through the town! I told you that you would, if you used your eyes!"

AMY'S BUBBLES

(STORY FOR PICTURE-SENTENCE CARD NO. 111)

FREDDY was being naughty. He didn't want to wash his hands, and Mother was cross with him.

"What do you suppose I put the soap out for?" she asked Freddy. "Soap is for washing—and you must use it, Freddy. You must not just hold your hands under the tap and then wipe all the dirt on to the towel. Take the soap and rub it on your hands."

"I don't like soap and I don't like washing," said naughty Freddy. "I think soap is nasty, horrid stuff."

Amy came running up. She did not like to see Freddy being naughty, for it was not nice to have Mother cross.

"Listen, Freddy," she said, "if you will wash your hands like a good boy, I will show you how useful soap is for playing a lovely game!"

"All right, Amy," said Freddy, and he washed his hands well with

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the soap and made them very clean. Then he ran to where Amy was sitting down on a little oval mat. She had by her a big bowl full of warm water. She was making it very soapy by rubbing the soap in it.

"What are you doing, Amy?" asked Freddy. "You said you would show me a lovely game with soap."

"So I will!" said Amy. "Watch, Freddy!"

She took up a long pipe, put it into the bowl of soapy water and shook it about. Then she put the pipe to her mouth and blew hard.

Oh, the lovely big bubbles she blew! You should have seen them! Freddy held out his hands in delight and tried to catch them.

"My bubbles are floating up the wall," said Amy. "I can see seven colours in them—red, orange, yellow, green, blue, indigo, and violet. Soap is useful, Freddy!"

"I like soap when it blows such lovely rainbow-bubbles!" said Freddy. "Let me blow some, Amy."

"Well, will you promise to use the soap properly on your hands, if I let you use it to blow bubbles?" said Amy.

"I promise!" said Freddy. "I like soap now!"

What lovely bubbles he blew! You try to blow some too, and count all the colours you can see in them!

JESS AND HER DOLLS

(STORY FOR PICTURE-SENTENCE CARD NO. 112)

JESS was playing school with her dolls. She had three of them in front of her, and she had a teddy-bear and a golliwog too, so that made five altogether.

Jess liked to teach her dolls all she learnt at school. She had a nice little blackboard, and Mother had given her some white chalk to write on it.

"Now listen to me," said Jess. "Sit up straight, everyone, and pay attention. You are going to learn the five letters that we call the *vowels* to-day. These are their names—A—E—I—O—U! I will write them on the board."

Jess carefully wrote them on the board. She wrote them very nicely.

"Now," she said to her teddy-bear. "Tell me the names of the five vowels, please."

But Teddy didn't know them. Jess was cross.

"Haven't I just told you them?" she said. "You are idle and naughty. See, here is one of the dolls putting up her hand to say she knows them! Oh dear, you are a very lazy bear, you *never* learn your lessons! How shall I teach you to learn the five vowel letters?"

Jess thought for a moment, then she clapped her hands. "I know!" she cried. "I will give you each a name that begins with a vowel—then the teddy-bear will always know his vowels, because he will have to remember your names!"

She pointed to the first doll. "Your name is *Amy*; that's for *A*, the first vowel. Your name, golliwog, is *Enoch*; that's for *E*, the second vowel. Your name, next dolly, is *Ivy*; that's for *I*, the third vowel; teddy-bear, your name shall stand for the fourth vowel *O*—you shall be called *Olaf*. And you, last dolly, shall be *Una*; that's for *U*, the fifth vowel! Now I have all five vowels in front of me! *Amy*, *Enoch*, *Ivy*, *Olaf*, and *Una*!"

All the dolls listened, but the teddy-bear stared around and didn't seem to be paying any attention at all. Jess was very cross.

"Do not be idle, *Olaf*," she said. "Learn the letters, *A*, *E*, *I*, *O*, *U*. They will help you to speak. Then we will go to the meadow to pick violets!"

All the dolls, the golliwog and the teddy were glad to know that lessons would soon be over. How they jumped up to go to the meadow! Jess put them all into her pram—and off they went to pick violets together—*Amy*, *Enoch*, *Ivy*, *Olaf*, and *Una*!

SPRING

ENID BLYTON

CECIL SHARMAN

Daintily (not too fast) Key Eb

VOICE

PIANO

When

prim - ro - ses are spread - ing gold, a - long the wood - land

way, And vi - o - lets are grow - ing bold, And

Spring (cont.)

f .1 :f .m | r :— *Bb1* *f* s. *cresc.* s. :l. .t. |

peep at us in play. When grass is grow - ing

mf *cresc.*

f d .,r :m .f | s .m :f .r | d :— *1Eb* *p* s. |

green - er still, And black - birds gal - ly sing, When

f *p*

f .1 :d' .m *ritard.* | r .f :l *mf* *al tempo* |

daf - fies shake a gold - en frill, Why

mf

f s .,s :l .t | d' :— | — :— | — :— ||

then, 'tis sure - ly spring!

f *s*

Topic No. 57

How Seeds Grow

SECTION I: THE TALK

(The first part of this talk is general, and applies to any germinating experiments the teacher may wish to make. The second part gives instructions for various experiments in germination suitable for small children. The teacher should choose which she would like to do, and get the apparatus ready. She should then show the children what she proposes to do and talk about it in her own way. The children should watch the growing seeds day by day, and, if possible, keep a record of some sort.)

THE flowers in our garden and the vegetables we eat for our dinner have all been grown from seeds. What seeds do we know? We know the pretty, shiny bean-seeds. We know the smooth acorns, the seeds of the oak-tree. We know the bright "conker," the seed of the chestnut-tree. We know the hazel nut, we know peas, we know of tiny seeds of mustard and cress—oh, we know a great many. They all grow into plants of some sort—flowers, vegetables, trees. All we need to do is to plant them in earth and they will grow.

Some seeds we like to eat. Mother cooks us beans and peas for our dinner sometimes. We use the seeds of corn to make our bread.

What happens when we plant a seed in the ground? Very soon we see it peeping up, showing a little green shoot, and then come small leaves. But before the shoot comes, something else has grown, something we have not seen, because it is hidden in the earth. This is the *root*. It grows downwards from the seed and creeps about in the earth, seeking for food and water to help the growing shoot. It holds the little new plant firmly in the soil too. Sometimes the seed holds a great deal of food for the new plant.

Look at these beans. They hold quite a lot of food, not only for us if we eat them—but for the little seedlings when they grow. It would be fun to watch a seed growing right from the very beginning. We should like to see the little new root growing out, and the tiny shoot growing upwards.

We will see if we can do this. But before we do it we must soak the beans well. They will grow better if we do this. They are so hard and dry and shiny now.

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(The teacher should place the beans to soak in water, and point out to the children next day how much they have swollen, and how different they look. She should squeeze a bean and show how a drop of water exudes from the tiny hole at the side. This is where the water was taken in.)

Second Part

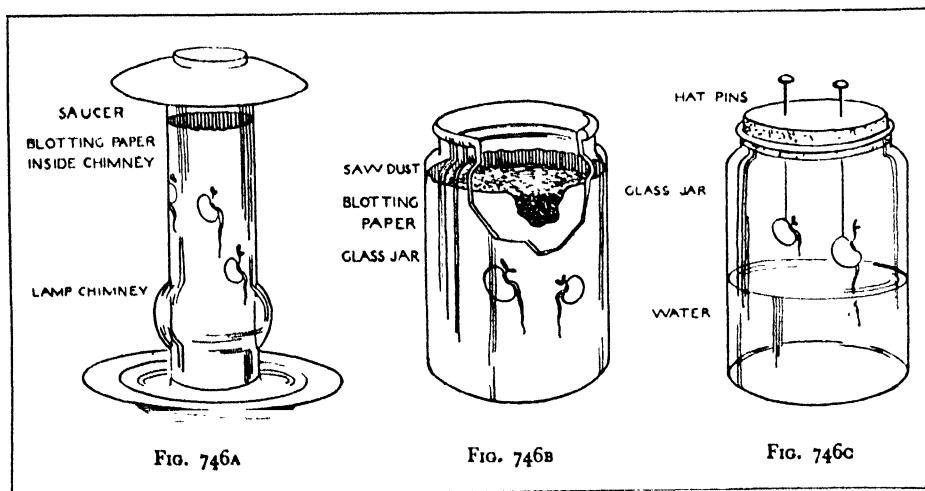
Particulars of various seed experiments will now be given. The teacher should choose one or more and carry them out, letting the children notice everything, and allowing them to keep a chart, or some sort of record, of the growth of the seed or seeds.

1. One of the most effective ways of growing beans so that the development may be easily seen is by using a glass lamp chimney. Get a cylindrical one. Cut a piece of new blotting-paper to fit the lamp glass inside, and put it in. Now stand the glass chimney in a saucer of water. The blotting-paper will soak up the water. Take some beans and slip them between the blotting-paper and the glass. Put a small saucer on top of the glass to keep in the moisture (Fig. 746A).

The beans will put out roots and shoots, and their growth may be easily watched and recorded by the children. Peas and any other big seeds may be grown in the same way.


2. Another easy experiment is to grow beans or other seeds in a janijar full of damp sawdust. Cut a piece of blotting-paper to fit round the inside of the jar. Fill the jar with sawdust and make it damp by pouring in water. The damp sawdust will keep the blotting-paper moist. Now put the beans or other seeds between the blotting-paper and glass, and the children will see them grow right from the very beginning (Fig. 746B).

3. A very common, and quite effective experiment is to suspend a bean on a darning or knitting needle or hat-pin in a glass jar with a few inches of water at the bottom. Get a wide-mouthed jar with a



old
cold
bold
fold
gold
told
sold
hold
scold

post
most
host
roll
toll




747

ō	ō	ow	o-e	oa	-oe
ago	cold	bow	rode	soap	toe
go	bold	low	hope	boat	goes
so	most	window	broke	float	woe
no	post	snow	note	goat	foe
	roll	crow	rose	toast	hoe
		below		coast	roe


748

The bean has a coat
to keep out the cold




751

Take off the coat and you can
see the tiny root ready to grow



752



I like peas and beans
for dinner



753

old
bold
cold
fold
gold
hold
scold
told
wold

hoe
toe
goes
foe
woe
roe
doe
Joe

749

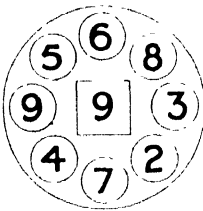


756

post
host
most



750



757

9+1-10
9+6-15
9+8-17
9+3-12
9+2-11

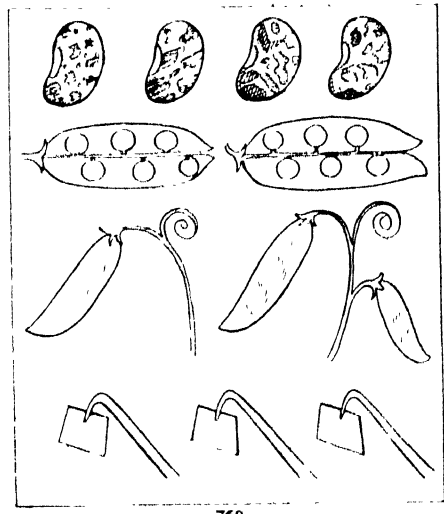
758

u u up but

754

w w we two

755



759

FIGS. 747-759.

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cork. Pass the needle through the cork, and push a soaked bean on to the point. Replace the cork in the bottle. The bean or other seed is now suspended in mid-air, over about an inch or so of water. The water keeps the air moist, and the bean on the needle-point will germinate, sending out its root and shoot in a very short time (Fig. 746c).

4. Children like to grow mustard and cress seeds because they germinate so very quickly. They may be grown on damp blotting-paper or on a piece of wet flannel. It is amusing to buy a cheap sponge and scatter the seeds in the holes, after wetting the sponge.

5. Acorns and chestnuts can be germinated in small glass vases sold for the purpose.

6. Soaked fir-cones provide interesting germinating experiments. Put grass seeds behind the scales of the cone. They will soon grow out most amusingly.

7. Let the children collect and plant any seeds they like—pips, date-stones and many other things may be grown.

8. Always let them keep a written or drawn record—both, if possible.

SECTION II : ORAL COMPOSITION AND LANGUAGE TRAINING

(1) **L**ET the children talk freely about all the seeds and seed-boxes they know—the wonderful seed-boxes of the violet, the acorn, grass seeds, apple pips, etc. Ask the children what seeds we eat. Peas and beans, wheat seeds, etc.

(2) Give the children some beans and let them talk about them freely. What is the name of their seed-box? A pod. They will describe the smooth, hard, shiny skin and the mark on the edge of the bean. What is this?

(3) Let the children watch their beans growing and talk about them from time to time. Let them draw them (see *The Talk*). Let them tell how the root grows downwards and the stem pushes upwards, etc. What does the bean need to make it grow?

(4) Let the children talk about the pea and the pea pod. Give them a number of seeds to name and tell whether they grew on flower or tree, or whether they are vegetables, etc.

(5) Let them look at very different seeds, such as the acorn, wheat, mustard and cress, bean, and talk about them.

(6) Let them notice how different kinds of seeds grow—by planting mustard and cress, linseed, etc. Where do the plants get their food at first?

(7) Let them look at the coloured picture and try to tell the story of the bean. Let the children compare the life of the young bean plant with that of the chicken: (a) seed, egg; (b) food; (c) skin coat protects bean plant, shell protects the baby chicken, etc.

(8) Teach these rhymes.

(1) THE LITTLE PLANT

In the heart of a seed,
Buried deep, so deep,
A dear little plant
Lay fast asleep.

“Wake,” said the sunshine,
“And creep to the light.”
“Wake,” said the voice
Of the raindrops bright.

The little plant heard,
And it rose to see
What the wonderful
Outside world could be.

(2) DANCING IN THE SPRING-TIME

I delighted am with me,
I can sing and I can see,
I can dance on tippy-toes
To the way the music goes.
What could any better be?

CAVENDISH MARTIN.

(3)

Think of the hosts of queer little seeds
Of flowers and mosses, of ferns and of weeds,
Think of the roots getting ready to sprout,
Reaching their slender long fingers about
All eager to grow.

SECTION III : READING PREPARATION

(1) *Ear-training in Sounds or Phonics*

(a) LET the children practise the sound of *th* in *thin*. Tell them to put out the tip of the tongue under the top teeth. Let them look in a mirror to see if they can see the tip of their tongue.

Let them say *thin*, *thick*, *third*, *the*. Children often say *dis* for *this*. In making the initial sound the tip of the tongue is just between the nearly closed teeth. If the tongue is placed on the gum at the back of the upper teeth we get *d* instead of *th*.

(b) Practise the sound of *th* in *then*, *them*. The tip of the tongue is just between the teeth as when saying *this*. *Th* in *then* is a voiced consonant sound and *th* in *thin* is voiceless, but the position of the vocal organs is the same for both sounds. Voiced consonants are accompanied by a vibration of the vocal chords, but the voiceless, or breath, sounds are pro-

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duced without this vibration and simply by the obstruction of the breath in the mouth.

In the making of a voiced consonant sound a vibration is felt if the hand is placed on the throat. Let the children put their hands on their throat as they say *then, them*.

(c) Remind the children:

(1) *o* is long at the end of a word—*go, so, no, ago*.

(2) That *o* is often long when followed by *w*—*window, snow, bow, grow*.

(3) *o* is long when silent *e* is at the end of the word: *note, rose, hole*.

(4) Tell them *o* is sometimes long when followed by two consonants.

Write the word *old* on the board.

Get from the children other words ending in *-ld*, and write them on the board as shown in Fig. 747.

(5) Remind the children that *o* is long when followed by *a* as *soap, boat*; it is also often long when followed by *e*, as *toe, goes, woe*.

Write lists of words containing long *o* on the board as in Fig. 748, for revision and for word drill. If these words are associated together it is a great help to spelling.

(2) *Word Recognition*

Continue the use of flash cards. See how quickly the children can recognise the names of the numbers: *one, two, three, four, five, six, seven, eight, nine, ten*. Children often take some time to recognise *four* and *eight*.

(3) *The Sentence Method*

Let the children give sentences about the bean. Help them to frame and arrange each sentence so that a little story grows on the board. Thus:

“ A bean plant is growing in our classroom.

We set it in damp sawdust.

The bean grew so big that its coat split.

Then a tiny root began to grow.

It wanted to find food for the hungry little plant.

The food in the two thick leaves was getting used up.

Next a tiny green shoot peeped between the two thick leaves.”

and so on. The children build their story up as they watch the bean grow. This story should be written on a reading sheet. Pictures can be added. The children will often like to read again the story of their bean. Let them look at the coloured picture when they read their story.

Tell the children the story of Thelma who liked to dance on her tippy-toes. Let them dramatise the story.

Show them picture-sentence card No. 113. The children will at once say that it shows Thelma dancing on her tippy-toes. Let them talk about it.

They will soon learn to read the words by the side of the picture because they are part of their rhyme.

Let some child come out and try to read them, pointing to each word:

I delighted am with me,
I can sing and I can see,
I can dance on tippy-toes
To the way the music goes.

The two difficult words are *delighted* and *music*, but the children will guess them as they know the rhyme.

They can get the word *music* by sounding the letters.

They have learnt that *u* has the sound of *oo*. Point out the long *ō* in *toes* and *goes*.

Write on the board Sentence 1 (First Year's Work)

"Molly dances with her doll."

and see if the weaker children can read it.

Revise picture-sentence card No. 91.

Tell the children the story of how Ruth and Bobby planted beans and peas in their garden. Let them retell the story. What did Ruth and Bobby see as they watched their little plants growing? What grew up beside the little plants? Weeds. How did they get rid of the weeds? By taking the children carefully through the story, one can make sure that they understand new words and ideas.

Show them picture-sentence card No. 114. Let them talk about it. What tools are Ruth and Bobby using? What are they doing? How have they planted their peas and beans?

Read them the sentences underneath:

"Ruth and Bobby hoed their garden. They hoed round their peas and beans. They hoed the weeds away."

The children must say the *-th* in *Ruth* carefully. They will notice the long *o* in *hoed* formed from *hoe*. Remind them of the sound of *ar* in *garden*. Let them give other words with this sound: *far*, *park*, *dart*, etc.

Point out the long sound of *ē* in *peas* and *beans*. Let them think of other words containing *ea* that are sounded like this.

Let them dramatise the story. They can pretend to use a *hoe*.

Let the children use the sentence strips given last week for revision. See how many each child can read without any help. Some of the easy sentence strips can be cut up into separate words. It is a good test of word recognition to see if the children can put them together into sentences.

Continue individual work as suggested. The reading aloud of the new picture-sentence cards by every child to the teacher is essential. The correct enunciation of each word is a great help both to spelling and understanding.

(4) Word Lists and Spelling

Revise the word lists that show the two sounds of *ea*. Revise the word lists for long *ō*. Let the children make word lists in their spelling books for (a) words ending in *-ld* (two consonants) that have long *ō*, as

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in Fig. 749. The little figure drawn at the top will remind them of the words that must go in their list. (b) Words ending in *oe* as in Fig. 749; again the hoe at the top will help them. (c) Lastly, let them make a list of words ending in *-st* that contain *ō* (Fig. 750). They will only find three words for this list. The "old" list and the "hoe" list can be built up as the children find the words themselves.

SECTION IV : WRITING

(1) **S**OME words that the children can illustrate: *old, post, thin, thick, hoe, toes.*

(2) Let the children copy some sentences (Figs. 751, 752, 753). Many children will like to continue the story about the bean, begun in sentences, Figs. 751 and 752. They can make a drawing for each sentence. They will like to do this in their "own story books." As we have said before, some sentences can be practised on paper and some work can be done in the child's best book. The children will want to keep stories for their "own book," or sentences that they like greatly.

(3) Let the children copy from a page of their reader the words beginning with *th*.

(4) Practise writing their name and address.

(5) Some children may like to copy sentences from their picture-sentence cards.

(6) Continue to teach cursive writing. Revise letters and words taken. Let the children write *u* and words containing *u* as in Fig. 754. *U* is an easy letter to write. Now show them *w*. Call attention to the likeness and the difference between the two letters. The *w* is almost like the *u* except for the final stroke. Let the children practise *w* and how to join *w* as in Fig. 755. Let the children tell all the letters where the joining stroke does not touch the bottom line, *b, o, v, r, w*.

Writing Patterns (Fig. 756)

Let the children write a row of *w*'s with a long swing between each. Then let them draw a second row slightly overlapping as in Fig. 756. Encourage bold free movements. Let children who like invent their own writing patterns. Be sure the work goes from left to right.

SECTION V : NUMBER

(1) **C**OUNTING 2—50.

(2) Let the children write down any tables they know in any order.

(3) Give them sum slips or cards as already described for practice in addition and subtraction.

(4) Let the children write the 8 family; the 6 family; the 9 family, etc.,

thus: $1 + 7 = 8$ $3 + 5 = 8$ $5 + 3 = 8$ $7 + 1 = 8$
 $2 + 6 = 8$ $4 + 4 = 8$ $6 + 2 = 8$ $8 + 0 = 8$

(5) Make sure the children know their $10 + 1$ table. Begin to teach the addition of two units whose sum is more than 10. Let each child have a number of loose sticks. Teach the children to regard 10 as the basis of their calculations, e.g.:

$$9 + 6 = 9 + 1 + 5 = 10 + 5 = 15$$

This will prevent the counting habit continuing, and will help them to tackle bigger numbers.

Let each child count out 9 loose sticks of one colour and 6 loose sticks of another colour. Ask the children how many there are altogether. Most of the children will give the correct answer 15. Ask them how they got 15 and they will say they counted all the sticks. Tell them there is a quicker way of finding out how many sticks. First make the bigger number into 10. Which is the bigger number? How many are needed to make 9 into 10? Where shall we get this? Take 1 from the 6. Put 1 stick from the 6 sticks near the 9 sticks. 9 and 1 make 10, and another 5 make 15. Add any unit to 9 in this way, using the sticks every time.

Fig. 757 shows a useful card for individual work. The child puts the right number of beads in each small circle. On the square in the centre is only the figure 9. The child adds each number in turn to 9. If the number be 4 the child says 9 and 1 are 10 and 3 are 13. As the child makes 9 into 10, he draws one of the beans on number 4 outside its circle and on to the square of 9.

Fig. 758 shows the child's record of the sums he has worked.

SECTION VI: DRAWING AND HANDWORK

(1) *Free Expression Work*

FREE expression work of peas and beans growing, or any seeds growing in the classroom, or children hoeing a garden.

(2) *Drawing to help Writing, Number, and Observation* (Fig. 759)

- (a) A row of beans.
- (b) A row of open pea pods. How many peas?
- (c) Pea pod closed and tendril.
- (d) A row of hoes for the garden.

(3) *Modelling in Clay or Plasticine*

An open pea pod with peas in it; a bean.

(4) *Paper Cutting*

A pea pod. Draw and cut it out of double paper. Let the children fasten the two pieces of paper together at one end, so that it opens like a book. They can draw peas inside.

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SECTION VII: DRAMATISATION, MUSICAL ACTIVITIES, GAMES, ETC.

(1) *Dramatisation*

HOEING the weeds away.

(2) *A Singing Game*

OATS, PEASE, BEANS, AND BARLEY GROW

Oats, pease, beans, and barley grow,
Oats, pease, beans, and barley grow,
Can you or I or anyone know,
How oats, pease, beans, and barley grow?
Thus, the farmer sows his seeds,
Thus, he stands and takes his ease,
Stamps his foot and claps his hand,
And turns around and views the land,
Waiting for a partner,
Waiting for a partner,
Open the ring and choose one in,
While we all gaily dance and sirg.

The children dance in a circle, with one in the circle for the farmer. All the children imitate the actions, which may be varied. The child in the centre chooses a partner during the singing of "Waiting for a partner," etc. They dance together while circle repeat the chorus to "tra-la-la." The child chosen remains in the ring and the game is repeated. The outer ring is soon exhausted and all dance off together.

(3) *Playground Game*

Bears and Wolves. The children stand in two rows back to back. One line contains the "bears" and one the "wolves." The teacher tells a story; when she mentions "bears," the "bears" chase the wolves to the end of the playground. When she mentions "wolves," they chase the "bears" to the other side. Any caught join the side of the catcher.

(4) *Songs*

(a) "I Delighted Am With Me," in *Song Time* (Curwen).

(b) "Oats, Pease, Beans, and Barley Grow," see pages 851-852.

SECTION VIII—STORIES

THEO'S BIG BEAN

(STORY FOR COLOURED PICTURE)

THEO was watching his mother get ready the next day's dinner. She was shaking out some big beans into a dish of water.

"Why are you doing that, Mother?" asked Theo.

"Because they will taste nicer and cook better if they are soaked

first," said Mother. "If you watch what happens to these beans, Theo, you will see how much bigger they get when they are soaked."

So Theo watched them. He kept running to the dish and peeping in to see what was happening to the beans. First of all their skin became very wrinkled—then, as the inside of the bean swelled up the skin became tight again, and the bean was soon twice its size.

"Mother, what would happen if we planted one of those beans?" asked Theo.

"Well, would you like to plant one and see?" said Mother.

"Oh yes!" said Theo. "Can I choose one, Mother? I would like that big one."

So Mother let him have the big bean, and he fished it out of the water. When he squeezed his bean a tiny drop of water came out of a little hole in the side of the bean.

"If it comes out there I suppose it went in there!" said Theo. "Now I know where the bean's mouth is!"

"If you would like to watch the bean growing right from the very beginning," said Mother, "I will get you a jam-jar and show you how we grew beans when I was a little girl at school. It was great fun."

"Oh yes, I'd like that," said Theo.

So Mother got a jam-jar and Theo washed it. Then Mother found a cork to fit it. She made a hole in the cork and ran a knitting-needle through it. She poured a little water into the bottom of the jar. Then she put Theo's bean on to the point of the needle, and placed the cork on the jar. There was the bean, hung on the needle in the middle of the jar!

"But Mother, how will it grow there?" said Theo. "It isn't in earth and it isn't in water. I don't think it will grow."

"Oh yes it will," said Mother. "The water will keep the air damp in the jar—quite damp enough for the bean to grow. Watch it each day and see. Get your drawing book ready and you shall draw the bean as it grows. It will be fun to keep pictures of it."

Mother put the jar on the window sill. Theo looked at the bean such a lot that day and the next but nothing seemed to happen.

But he didn't have to wait long before he saw a little white thing pushing out of the bean!

"Mother! Look! It's the root growing!" cried Theo. "Oh, where's my drawing book? It will be quite easy to draw. I'm so glad my bean's begun to grow."

The root grew steadily downwards towards the water. And then something else happened. A tiny green shoot put its head upwards, out of the bean!

"Mother, my bean's growing a shoot now!" said Theo. "I have made a drawing of it in my book!"

It was such fun watching the bean growing on the needle. The root grew and grew, and the shoot grew tall.

"It will put out little leaves soon," said Theo. "Mother, it is getting too big for the jar. What shall we do with it now?"

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"Take it carefully off the needle," said Mother, "and plant it in your own garden. You will not be able to watch the root grow then—but you will be able to see the leaves open and the stem grow taller and taller. Soon you must give the bean plant a big stick so that it may climb up."

So Theo took his bean plant and put it carefully into his garden. He did not break the root, for he was very gentle with it. He gave it a little water, put a stick by it, and left it.

It grew up the stick! It twisted its stem round it until it reached the top, and Theo had to give his plant an even taller stick. The leaves were broad and green. Then the bean plant flowered! It sent out pretty red flowers that smelt sweet—and then, when the flowers fell, long green pods came.

"Mother! Mother! Do you want green beans for dinner?" cried Theo, dancing into the kitchen. "My bean plant has lot and lots of green pods now."

So Mother cooked some for Theo's dinner—and they *did* taste nice! Theo let some of the pods ripen, so that the beans inside became hard. He took some to school—and now the children are growing them on needles inside jam-jars just as Theo did! What fun they are having! Wouldn't you like to try some too?

THELMA'S DANCE

(STORY FOR PICTURE-SENTENCE CARD NO. 113)

THE school children were going to give a concert for their fathers and mothers to come to. Alice was going to say a piece of poetry and so was Eva. John was going to dress up as a sailor and sing a sea-song. Allan was going to wear a kilt and dance a Scottish dance that his Daddy had taught him. Oh, it was going to be a fine concert!

But what was Thelma going to do? She did not want to say a piece of poetry. She had not learnt any dances like Allan. She had no fancy dress to wear like John. There was nothing for her to do at the concert at all.

At home Thelma thought she would pretend to have her own concert. She remembered a piece of poetry she had read in a book. It went like this:

"I delighted am with me,
I can sing and I can see,
I can dance on tippy-toes
To the way the music goes!"

Thelma thought she would sing this and dance it as well. So she made up a fine dance for it, and danced on her tippy-toes up and down

the room, holding out her dress, and singing the song. It was great fun.

"I have been in my pretend concert even if I am not in the school concert," thought Thelma.

But she *was* in the school concert after all. For John, who was going to be a sailor and sing a sea-song, was ill when the afternoon came. Who could take his place?

"I can sing and dance a little dance of my own," said Thelma, to her teacher.

"Show me," said Miss Brown. So Thelma held out her dress and danced on her tippy-toes like a fairy, singing the little rhyme she knew.

"Well done!" said Miss Brown. "You shall do that at the concert. It is very good!"

So Thelma danced and sang at the concert and everybody clapped her very loudly. Can you see her in the picture? Doesn't she dance nicely! See if you can sing the song and dance on tippy-toes as well!

THE LITTLE GARDEN

(STORY FOR PICTURE-SENTENCE CARD NO. 114)

RUTH and Bobby wanted a little garden of their very own. But Mother did not want to give them one.

"You will not keep it nicely," she said. "You will let weeds grow in it, and it will look ugly and untidy."

"Mother, we promise to keep it tidy," said Ruth. "We have the little hoes that Uncle Jack gave us for our birthdays. We will use those and keep our garden as tidy as the big one is."

So Mother let them have a piece of her big garden. Ruth and Bobby asked the gardener for some seeds to plant and he gave them some peas and some beans. They planted the seeds in nice straight rows after they had dug the garden well.

The rain came and wetted the seeds. The sun shone out and warmed the earth. The seeds grew!

They sent little white roots down into the earth. They sent tiny green shoots into the air.

Ruth and Bobby saw them and were pleased.

"Look!" said Ruth. "Our peas and beans are growing, Bobby! Won't Mother be surprised to see them!"

"The weeds are growing too," said Bobby. "Look, Ruth—all sorts of little wild plants are growing up too. They will choke our plants unless we hoe them up."

So Ruth and Bobby hoed their garden. They hoed round their peas and beans. They hoed the weeds away. Their plants grew well, and the children put sticks beside them so that they might climb upwards.

Up they climbed and up. The beans put out flowers and so did the

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peas. The pea-flowers faded and grew pods. Long green beans grew on the other plants.

And one day Ruth picked a basketful of pea-pods, and took them to Mother! She shelled them, and everyone had them for dinner. They were delicious.

And then Bobby picked a basketful of green beans for Mother. She sliced them—and they had those for dinner too!

“ Well! ” said Mother, “ I did not think you would keep your gardens so beautifully. I am very pleased with you. These peas and beans are better than those that are growing in my big garden! You shall have a bigger patch of ground next year, and grow some flowers too! ”

Ruth and Bobby *were* pleased!

“ We are really gardeners now,” they said. And they certainly were.

OATS, PEASE, BEANS

Traditional

CECIL SHARMAN

Lively
Key G

VOICE
Oats, pease, beans and bar - ley grow, Oats, pease, beans and
bar - ley grow, Can you or I or an - y - one know, How
oats, pease, beans and bar - ley grow? Thus, the farm - er
sows his seeds, Thus, he stands and takes his ease,

PIANO
mf
p

Oats pease beans (cont.)

Stamps his foot and claps his hand, And turns a - round and

views the land, Wait - ing for a part - ner,

Wait ing for a part - ner, O - pen the ring and

chase one in, While we all gai - ly dance and sing.

Topic No. 58

Caterpillars and Butterflies

SECTION I: THE TALK

(Most schools can keep caterpillars, so that the children may watch them turning into chrysalids and then into butterflies, or moths. Directions for one or two breeding-cages will be given at the end of this talk. The teacher should have caterpillars in the classroom for a few days before talking of them, so that the children may notice them and watch their ways.)

WE have been watching our caterpillars for a few days. We have seen them eating greedily, crawling over the fresh leaves we give them each day. We shall see them growing bigger and bigger. What will they change to at last? Who knows? Yes—they will turn into pretty butterflies! (Or moths should the caterpillars be those of moths.)

The story of the butterfly is a wonderful one. First come the eggs—tiny little things usually laid on the under side of a leaf. Why are they laid there? Well, if they were laid on the upper side, birds would see them easily and would eat them, the sun would scorch them, and the rain would wet them. So they are hidden underneath the leaf.

They are laid all together in a neat batch—scores of them. When the right time comes, and the day is mild and warm, the eggs hatch out. From each tiny egg comes an even tinier caterpillar—so tiny that we have to look very hard indeed to make sure we can see it! These caterpillars crawl about round their egg-cases, enjoying the warm sun. They eat their egg-shells first of all, and then look about for other food. The leaf they are on is good food for them, so they begin to feast on that. The butterfly that laid the eggs always chooses the right leaf for the tiny caterpillars—so that when they hatch out their dinner is ready for them!

How they eat! If we have watched our own caterpillars feeding we know how greedily they feast. They eat and they eat and they eat. They grow bigger and bigger. And then one day a strange thing happens! The caterpillars become so big that their skins are too small for their bodies! What happens? The skin bursts—and the caterpillar wriggles out of it. Underneath is a fine new skin. How nice for him!

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Now he is quite comfortable again, for his new coat fits him instead of being much too tight for him.

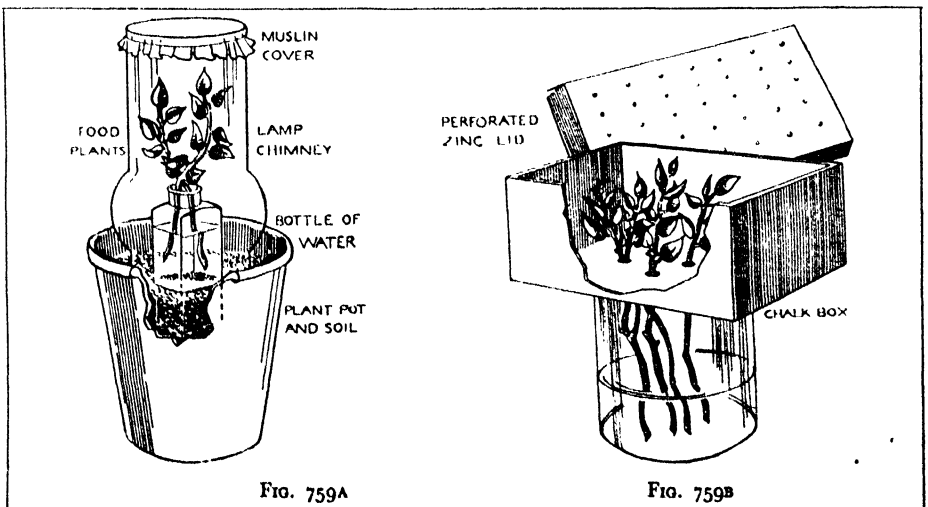
He begins to eat again. He eats and he eats. He grows and he grows. And once more his skin becomes too tight and bursts. He has a fine new one again! So he goes on, eating and growing, splitting his old skin and wriggling out of it, having a nice new one underneath.

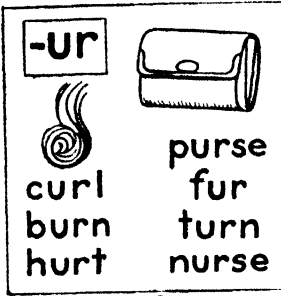
Then one day, when he is quite big, he does not feel hungry any more. He feels queer and restless. It is time for him to change into a chrysalis—a hard case showing no legs, no head, no hairs. He changes his skin for the last time, and then hangs himself up somewhere, or buries himself in the ground. He changes slowly into a hard case that we call a chrysalis (If the caterpillar is a moth, he weaves himself a silken cocoon.)

The caterpillar inside the hard case goes to sleep. He sleeps very soundly. He hardly stirs! He will perhaps wriggle his tail-end if he is disturbed, but no more than that.

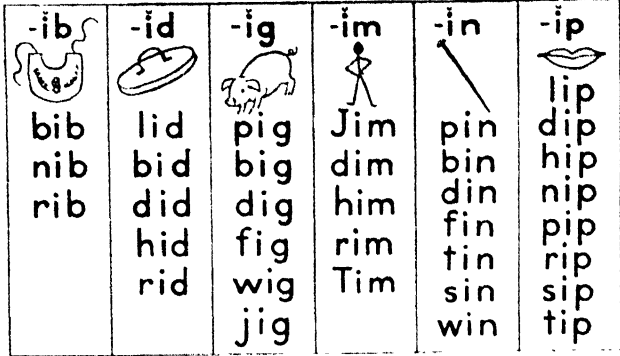
While he sleeps a strange thing happens to the caterpillar. It is like magic. The long-bodied, wingless creature changes into a dainty butterfly (or moth), with pretty, powdery wings, and long slender feelers on its head. It has a long tongue which it carries curled up like a watch-spring when it is not using it. It likes to uncurl its tongue and put it down into the heart of a flower to sip the nectar there.

Isn't this a strange story? First the tiny egg—then the growing caterpillar, with its six front legs, and its many cushion-like feet at the end of its long body—then the curious hard case, in which the caterpillar sleeps and changes. Then comes the day when from the case crawls out, not a caterpillar, but a beautiful butterfly (or moth). The caterpillar could not fly, but the butterfly can. It hovers over the flowers, enjoying the sunshine. When it rests it folds its wings neatly together and shows, not the brightly-coloured upper surface, but the duller-coloured under surface. The butterfly is not so easily seen then.

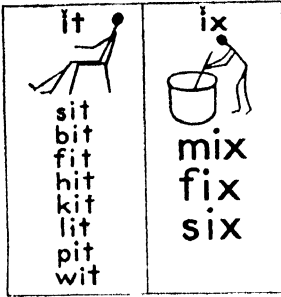




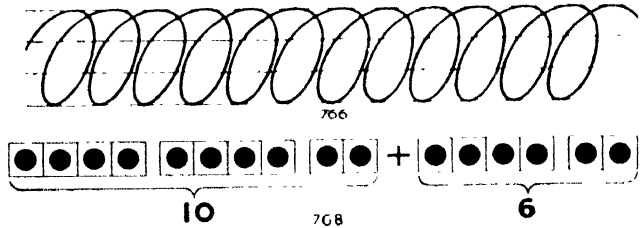
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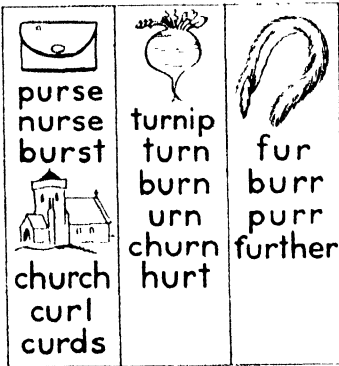
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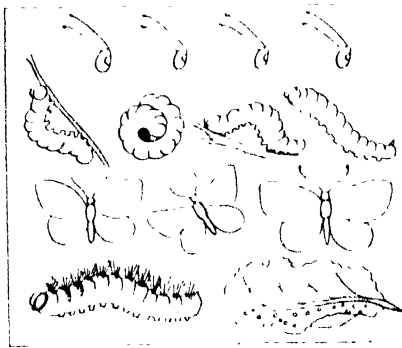
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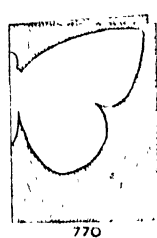
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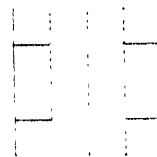
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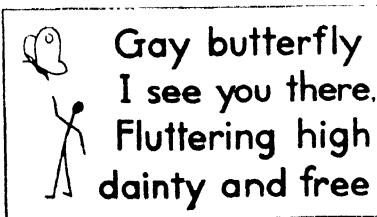
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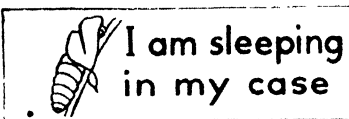
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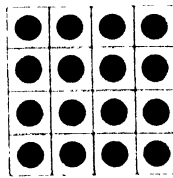
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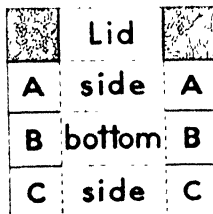
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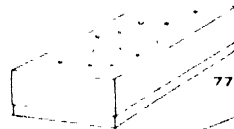
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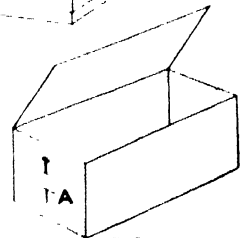
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772

Figs. 760-774.

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The butterfly has a happy time flying about in the sunny summer days. Then one day it hunts for the same kind of leaf on which it fed when it was a caterpillar—perhaps a cabbage leaf—perhaps a nettle, or privet. On the under side of the leaf it lays its eggs, scores of them in a neat batch. And so all the story begins again!

A good breeding-cage for caterpillars is that suggested by the Board of Education. (Fig. 759A.) “A few inches of soil are placed in an ordinary flower-pot, and a small bottle filled with water is partially embedded in the soil, and shoots of the plant with the growing caterpillars are placed in the bottle. A wide lampglass with a muslin top rests on the soil and encloses the bottle and its contents. From time to time fresh food is introduced, and after the caterpillars have settled on this the remains of the old food are removed. All stages in the life-history can readily be followed.”

Another useful breeding-cage can be made from an empty chalk-box. (Fig. 759B.) Take off the lid and make holes in the bottom of the box with a red-hot knitting-needle. Put the stems of the food-plant through these holes, down into a jar of water. The caterpillars are placed on the plant. A piece of net or muslin can be placed over the top of the box to prevent the caterpillars from escaping. If the insects are big, perforated zinc will do instead. It can easily be bent to fit the box.)

SECTION II: ORAL COMPOSITION AND LANGUAGE TRAINING

(1) **L**ET the children talk freely about the butterfly. How many parts has its body? How many legs has it? From which part of the body do the legs and wings grow? Let them tell about the two long delicate feelers that grow from the head.

(2) Show the children as many pictures of butterflies as possible (use also the coloured picture). Let them talk of the beautiful colours and markings. When they fly they look like moving flowers. When they rest, their wings are folded together like a book and you cannot see their pretty colours. Why do they do this?

(3) Let them tell how the butterflies feed.

(4) The butterfly has another life as a caterpillar. Let them look at caterpillars and tell about their ringed bodies, their head, their mouth, their six legs in front. Let children look for the “cushion” feet at the other end. Is the caterpillar like the butterfly in any way?

(5) How the caterpillar walks and curls up. How and what he eats.

(6) Let the children tell the life-history of the butterfly. (a) First the tiny caterpillars come out of eggs laid on a leaf. (b) How the caterpillar grows and gets new skins. (c) He goes to sleep. (They can watch this at school.) What happens when the caterpillar wakes up?

(7) The coloured picture will be found a great help to language work. The children can point out all the parts of the butterfly on the picture, etc., etc.

(8) Teach these rhymes:

(1)

Brown and furry
Caterpillar in a hurry,
Take your walk
To a shady leaf or stalk,
May no toad spy you,
May the little birds pass by you;
Spin and die,
To live again a butterfly.

C. ROSSETTI.

(2) BUTTERFLY AIRSHIPS

Have you never seen them,
Yellow as the corn,
Blue as skies, or glowing
With the red of morn?
White as the first rosebud
In its cradle born?

Butterflies, slow-sailing
Through the golden hours,
Lowering, lifting, lowering,
O'er the garden bowers,
Are you not the airships
Of the little flowers?

A. E. ALLEN.

(3) THE CHILD AND THE BUTTERFLY

Child : Butterfly, butterfly, stay with me!

Butterfly : Little one, little one, leave me free.

Child : Tiny wings, pretty things, stay, oh, stay!

Butterfly : No! No! No! I must go away.

(Let the children act this little rhyme.)

UNKNOWN.

SECTION III : READING PREPARATION

(1) *Ear-training in Sounds or Phonics*

(a) **P**RACTISE the sound of short *i* in *it*. Tell the children to stretch the lips slightly and keep the teeth apart. Let them say *it*, *Kit*, *still*, *fit*, *tit*, *happily*. Write these words on the board for them to read. Let them give other words. They may remember *is*, *in*, *slip*, *lip*, *sit*, etc.

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Remind them of the words in which *y* has the sound of long *i*, *fly*, *butterfly*, *by*, *my*, *eye*, *sky*. Write these on the board for the children to read.

(b) Remind the children of how *r* alters the vowels in *ar*, *er*, and *ir*, and is hardly sounded itself. Let them say—*far*, *star*, *bar*, *tar*, *car*, *jar*. *er* as in *her*, *fern*, *rubber*, *jerk*. *ir* as in *girl*, *first*, *skirt*, *whirl*, *bird*. Teach the phonogram *ur*.

Let the children tell what the picture represents—a *purse*. Write the word on the board. Get the first and last sounds, noting the final *e*, *p* . . . *se*. Ask the children what the remaining two letters are—*ur*. What sound have they? Put the phonogram (Fig. 760) on the board. Let the children read the other words on the card, or write them on the board. Let them use the words in sentences. The cat has soft *fur*. The caterpillar *curls* up. I have a *purse*. Get from the children other words by suggestions. What does the cat do when he is pleased? He *purrs*. What is the edge of the pavement called? The *curb*.

The children will notice that *er*, *ir*, and *ur* sound very much alike, *curl*, *girl*, *fur*, *fir*, *fern*.

In most parts of the English-speaking world *er*, *ir*, *ur* have exactly the same sound. But in Scotland they have distinct values and the child must be taught the difference. These three words show the difference—*her*, *girl*, and *burn*. If there is a little Scottish girl in the class, let her come out and say these words so that the children can hear the three slightly different sounds.

(2) Word Recognition

Continue to use the flash cards. Teach by the help of flash cards new words that may be needed for the readers.

Children enjoy the use of the flash cards for giving directions such as the following:

Open the door. Come here. Hold up your hand. Open a book. Give me a book. Give Tom a book.

(3) The Sentence Method

Let the children give sentences about the butterfly. They will have a great deal to say, so these sentences will need some editing before they are written on the board. Let the children decide whether they will begin to tell about the *caterpillar* or the *butterfly*. Suggest that they get a butterfly in the coloured picture to tell his story. The child's first sentence may be:

"I am a cabbage butterfly." (If that is the butterfly chosen in the picture.)

"I have been asleep all the winter in a hard case.

The warm sun woke me up.

I found I had changed into a lovely butterfly.

I was only a caterpillar when I went to sleep.

Now I must find a place to lay my eggs."

And so on. The story of the Butterfly can be written and illustrated on a reading sheet. The child will like to read it again and again, especially if it is about one of the lovely butterflies in the coloured picture.

Tell the children the story of Ursula and her new picture book. Let the children retell the story. They will like to describe all the pictures in her book, pictures of Nursery Rhyme People, pictures of butterflies and friendly animals.

Tell them they are going to see one of the pictures in *Ursula's* book. Show them picture-sentence card No. 115. Let them talk about it. It shows a little *girl* from the Land of *Nursery Rhymes*. The children will probably know her at once. Little Miss Muffet.

Read them the rhyme on the card:

Little Miss Muffet
Sat on a tuffet,
Eating her curds and whey.
There came a big spider
Who sat down beside her
And frightened Miss Muffet away.

Let the children read it together. Each child will read it individually, pointing to each word while others illustrate it. Point out to all the children the sound of *ur* in *curds* and the sound of *er* in *her* and *spider*. Point out the short *i* sound in *Little, Miss, big*; the long *i* sound in *spider* and *beside*. *Whey, frightened, and down* they will learn as "Look-and-say" words for the present. Let some children dramatise the rhyme.

All new cards taken during the week should be pinned or hung up for at least a week, as children like to read them again from time to time. If they are mounted on brown paper, there is no need to injure the pictures with drawing pins. Some teachers may find it useful to make a large brown-paper book into which to paste the picture-sentence cards. If a loose-leafed book is made by punching holes through the brown paper, the book can be divided up when necessary. Dull children need frequent revision.

Read and write on the board words from the story that contain *ur*—the name *Ursula*, the words *nurse* and *nursery*, etc. Let the children first hear the word in its right context before it is written on the board.

Tell the children the story of Ivy and her little kitten called *Purr-purr*. They will like to retell all *Purr-purr's* naughty tricks. How she liked to run after butterflies. How good she looked when she *curled up* and went to sleep. Why did Ivy call her *Purr-purr*? etc.

Show them picture-sentence card No. 116. What is *Purr-purr* doing? Let the children describe the little kitten.

Read them the sentences underneath. They tell what Ivy is saying to her kitten:

"*Purr-purr*, you must not hurt the butterflies. They are so small and dainty. Be a good kitten and I will stroke your soft fur."

Teach it in the usual way.

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Let the children notice and say these words carefully—*Purr-purr, hurt, fur*. Most of the children ought to remember *butterflies* and *small*. *Dainty* is a new word, but the children can read it because of their lesson in Phonics. They know *ai* often says *ā*. The children must be careful to sound the final *t* in *must* and *hurt*.

Revise picture-sentence card No. 102 (Topic 51). Let the children continue to do individual work, and group reading, as already described.

(4) Word Lists and Spelling

Let the children begin word lists for the phonogram *ur*. The teacher can also prepare lists for class work as in Fig. 761. The children can bring words for these lists as they find them in their reading books or sentence cards. Revise the lists for *-ar* and *-er* (Topics 50 and 51). Weak children need a good deal of drill in these lists. Let them use the words in sentences.

With very backward children it may be necessary to revise the list for short *ā* (Topic 43). Let them also prepare lists for short *i* as shown in Figs. 762 and 763. These are very useful for pronunciation. Children who have been absent often need this revision.

SECTION IV : WRITING

(1) **C**OPYING some word lists. (2) Some new words that the children can illustrate—*purse, curl, turnip, fur, church*.

(3) Some sentences about the butterfly, especially for the poor writers (Figs. 764 and 765). A great many children will like to write their own sentences about the butterfly and caterpillar.

(4) Continue to teach cursive handwriting and show the best group how to join their letters. Revise *f* this week, e.g. *butterfly*.

A Writing Pattern (Fig. 766)

This is a very valuable pattern for teaching a free swinging movement.

SECTION V : NUMBER

(1) **C**OUNTING exercises continued. Let the children use bead threading and bead chains threaded in 10's to 100 for counting exercise. Let them count in 1's, 2's, 3's, 4's, 5's to 100.

(2) Cards with written addition sums.

(3) Revision of tables, especially $10 + 1 = 11$ and $1 + 10 = 11$.

(4) Oral questions giving quick practice in addition and subtraction of units.

(5) Addition of 2 units, where sum is more than 10, by means of apparatus.

(6) Let the children have some paper ruled in large 1-inch squares. Let them cut off 16 squares as shown in Fig. 767. (If desired the children can themselves make the 16 squares by folding a square of plain paper.) Let them draw a coloured circle in each square, counting as they do so. Now let the children tell all they can about the number 16 by examining

this square. How many 4's are there in 16? What is half of 16? There are two 8's in 16, and eight 2's.

A quarter of 16 is 4. Three-quarters of 16 is 12. Now let the children cut the square lengthwise into quarters. Let them try to make a line of 10 squares. They will find that they can only make a line of 4 squares, or 8 squares, or 12 squares or 16.

Let the children put two 4's lengthwise as in Fig. 768, and cut off 2 squares to add to this. Now they have made 10. How many 1's are left? 6. Lead children to see from this why sixteen is written 16, i.e. one 10 and a 6. The word "six," etc., coming at the beginning of the "teen" often proves confusing. Some children tend to write the 6 first.

SECTION VI: DRAWING AND HANDWORK

(1) *Free Expression Work*

FREE expression work of butterflies flying about a garden.

(2) *Drawing to help Writing, Number, and Observation* (Fig. 769)

(a) The feelers of the butterfly. How many pairs? How many single feelers?

(b) Caterpillars.

(c) Butterflies in a row.

(d) A "woolly" caterpillar.

(e) Eggs of the butterfly.

(3) *Modelling in Clay or Plasticine*

A butterfly on a leaf.

(4) *Paper Cutting and Mounting*

A butterfly (Fig. 770). The butterfly may be cut out in white paper and afterwards coloured, or it can be cut in coloured paper. A pretty frieze can be made by the whole class. Children enjoy this co-operative picture making. Flowers and grass can be drawn.

(5) *Paper Modelling*

(a) A box for caterpillars' eggs (Fig. 771 and Fig. 772).

Let the children fold a square into 16 squares (Fig. 771). Remind them of their lesson on 16 during Number Work. Cut off the shaded portions, cut along the dark lines. Pin or paste squares A, B, C over each other as in Fig. 772. The children can bring any caterpillar's eggs they find to school in this box.

(b) A box for caterpillars (Figs. 773 and 774). Give each child two squares of paper, one about $\frac{1}{2}$ of an inch bigger than the other. This is for the lid. Fold each square into 16 squares. Cut along the dark lines as in Fig. 773 and make two square open boxes. Place the larger of the two boxes over the smaller for the lid. Make holes in the top of the lid with a pin so that the caterpillars can have some air (Fig. 774). Some children can make oblong boxes by cutting off four squares before making the cuts up the folds.

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SECTION VII: *DRAMATISATION, MUSICAL ACTIVITIES, GAMES, ETC.*

(1) **L**ET the children play that they are butterflies. When the music is played slowly they "hover" about, when it goes more quickly they flit from flower to flower. When it stops they rest, and so on. Let the children act the movements of the butterfly as they wish.

(2) *Dramatisation*

Little Miss Muffet. Music in *Song Time* (Curwen).

All the players sit in a circle. As they sing the first four lines they rock themselves and pretend to eat very complacently. At the beginning of the fifth line they jump up and run away in great excitement. The children enjoy the two moods portrayed in this game.

(3) *Playground Game*

Find your Partner. Let half the class make a ring and the other half stand outside the ring, each one behind a child that makes the ring. These two are the partners. At a signal from the teacher, the children holding hands in the ring dance round, while those standing behind them dance singly away all over the playground till the whistle goes. Then the ring stops, and the children forming the ring hold up their hands to form arches. The others run as quickly as they can under the arches and stand *in front* of their own partner. Notice who is first and last to find their partner. The game is repeated, other children forming a ring.

(4) *Songs*

(a) "Little Miss Muffet," *Song Time* (Curwen).

(b) "The Butterfly." Music on pages 866-867.

SECTION VIII: *STORIES*

THE CATERPILLAR AND THE BUTTERFLY

(STORY FOR COLOURED PICTURE)

ONCE upon a time a big white butterfly flew down to a cabbage. It was a fine butterfly, with large white wings on which were a few black spots. It had long feelers on its head, and six slender legs to walk with. But it did not often walk. It liked to fly in the warm sunny air all day long.

It sat on the green cabbage leaf for a moment or two. It saw a movement near by and walked over to see if anyone was on the leaf too.

There was a large green caterpillar there, chewing away at the cabbage leaf hungrily! Not far off were more caterpillars, all chewing away too.

"Good day to you," said the butterfly to the caterpillar. The caterpillar stopped eating and stared at the butterfly in surprise.

"What a beautiful creature you are!" said the caterpillar. "How

I wish I were like you! You have four fine wings to fly with, and you look so dainty and light! You make me feel ugly and clumsy. What are you?"

"I am a butterfly," said the cabbage butterfly, folding her wings neatly together. "Would you like to know my story, caterpillar? It is a strange one."

"Yes, please tell it to me," said the caterpillar. "Were you always a butterfly? Did you come from an egg? Have you always had those lovely wings?"

"Wait, wait," said the butterfly. "Do not ask so many questions at once. Let me tell my story in my own way."

"Begin then," said the caterpillar, eating the edge of the cabbage leaf. "I hope you won't mind my going on with my meal, butterfly, but I do feel so hungry. Would you like to eat a little too?"

"Dear me no!" said the butterfly. "I feast on sweet nectar that the flowers make for me. Do you see my long sucking-tube?"

She uncoiled her long tongue, and the caterpillar looked at it in surprise.

"I put my long tongue into flowers and sip the nectar there," said the butterfly. "But listen now whilst I tell you my tale from the beginning. Long ago I was one of many yellow eggs laid underneath a cabbage leaf."

"How strange!" said the caterpillar. "I was an egg under a cabbage leaf too!"

"I hatched out one day and I found that I was a very small caterpillar," said the butterfly. "I was hungry, so I ate my egg-shell. Then I began to eat the cabbage leaf I was on. It tasted good—so juicy."

"I know!" said the caterpillar. "I love the taste of cabbage-leaf too. It is so queer that you should have been a caterpillar once, butterfly. How did you change into such a different creature?"

"Well, I ate and I ate, just as you are doing," said the butterfly. "My skin grew too small for me and it split many times. I always had a new one underneath."

"I have too, when I split *my* skin," said the caterpillar.

"Then one day I felt ill," said the butterfly. "I could not eat. I no longer liked the taste of cabbage leaf. I crawled off the cabbage and went to a fence near by. I split my skin for the last time. I crawled up the fence and made myself a silken girdle, and with this I hung myself up. My skin hardened until it became like a tough case. I could not move! I fell fast asleep."

"How strange," said the listening caterpillar.

"One day I awoke," said the butterfly. "I crawled out of my hard case. And what do you think I had grown whilst I had been asleep? I had grown two pairs of lovely white wings!"

"So you had become a butterfly!" cried the caterpillar, in astonishment. "You fell asleep a caterpillar—and you awoke a butterfly."

TWO YEARS IN THE INFANT SCHOOL

What a marvellous tale! Oh butterfly, do you suppose that will happen to me too?"

"I expect so," said the butterfly, spreading her wings and flying away. "Do not worry, caterpillar, if you feel ill and miserable soon—you will know it means that you are getting ready to become a butterfly one day!"

"Good-bye!" cried the caterpillar. "I will come and see you when I too am a butterfly. We will fly into the air together then, and have a glorious time!"

"I will wait for you in this garden," said the butterfly. "Good-bye till then, hungry caterpillar!"

URSULA'S NURSERY RHYME BOOK

(STORY FOR PICTURE-SENTENCE CARD NO. 115)

URSULA had a nice new book. It had all the nursery rhymes in it with lovely pictures. Nurse said she would read it to Ursula after tea.

So just before bed-time Ursula sat on the hearth-rug and listened whilst Nurse read her the rhymes. Ursula was sleepy, but she listened, and looked at the pictures, when Nurse showed her them.

"I do think Little Miss Muffet was silly to run away from a spider," she said, when Nurse read her Little Miss Muffet. "I wouldn't! I'm not a bit afraid of spiders!"

Just as she spoke, a queer thing happened. She didn't seem to be in the nursery any more. She was sitting on a grassy tuffet, and on her knee was a bowl of curds and whey.

"How funny!" thought Ursula. "I must be Miss Muffet! Here are my curds and whey. I wonder what they taste like."

She tasted them. They were delicious! Ursula began to eat them up, wishing she could have curds and whey instead of bread and milk for her supper every night.

Just then a very large spider swung himself down on a thread, and looked as if he were going to fall right into Ursula's dish. Ursula looked up, startled. When she saw the big spider she jumped up with a shriek. She threw down her dish of curds and whey and ran—and ran—and ran. Then down she fell! Someone picked her up—and she heard Nurse's voice say, "Why, Ursula, you have fallen asleep on the hearth-rug whilst I was reading to you. Wake up!"

"Oh!" said Ursula, sitting up in surprise. "It was so funny, Nurse—I was being Miss Muffet, and do you know, when the spider came, I was frightened of it and ran away. But I am not a *bit* frightened of spiders, really!"

"Ah, but you were Miss Muffet, not Ursula, in your dream," said Nurse. "What a funny dream! Well, it seems to me if you are as sleepy as all that you had better come to bed! Come along—we'll finish the book another day."

PURR-PURR THE KITTEN

(STORY FOR PICTURE-SENTENCE CARD NO. 116)

IVY was lucky. She had a dear little kitten of her own. What do you think she called it? She said that her kitten must be called Purr-purr because it purred all day long! So everyone called the kitten Purr-purr.

Purr-purr was a little mischief. She liked to hide under the bed or the chairs and pounce out at people's toes when they walked by. She liked to run after the dog's legs as he ran. She would chase the leaves that blew here and there, and if a flower so much as nodded its pretty head Purr-purr would run up to it and pat it with her paw, asking it to play with *her*!

One fine sunny day the garden was full of butterflies. Ivy was so pleased. She loved butterflies, and thought them very pretty indeed. There were white ones and yellow ones, red ones and blue ones. They fluttered over the flowers, and sipped honey from them with their long tongues.

And then Purr-purr saw them. "Oh!" thought the kitten. "Here are some new flowers to play with—flowers that fly in the air. What fun!"

She ran at a white butterfly and tried to hit it with her paw. But the butterfly rose high into the air, out of the kitten's reach. Then Purr-purr saw two red butterflies together, and she ran at those. She nearly caught one with her sharp claws. Ivy saw what she was doing and ran out into the garden.

"Purr-purr, you must not hurt the butterflies," she said. "They are so small and dainty. Be a good kitten and I will stroke your soft fur."

Purr-purr loved being stroked. She curled up at Ivy's feet, purring loudly. Ivy stroked her and tickled her under the chin, and Purr-purr was very happy. She fell asleep and when she awoke there were no butterflies to be seen. They had flown away safely.

"Those flowers are not flying about any more," said Purr-purr. "I expect they are growing on their stalks again."

Wasn't she funny? She will never find a butterfly growing on a stalk, will she?

THE BUTTERFLY

ENID BLYTON

CECIL SHARMAN

Lightly floating along

Key E maj.

VOICE

PIANO

p

1. I'm a lit - tle
2. I'm the play - mate

but - ter - fly, Catch me as I flut - ter by;
of the breeze. I'm the friend of lit - tle bees,

Light - ly all day long I go, Flit - ting, float - ing,
In the sum - mer - time I play, Sip - ping nec - tar

Con. The Butterfly

to all and the fro. day. D. S. II

3. Cat - er - pil - lar once was I, Ere I changed to

Musical score for "The Butterfly" in 3/4 time, key of D major. The score is for voice and piano. The vocal line is in treble clef, and the piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "but - ter - fly, Now on wings I light - ly go, Flit - ting, float - ing". The tempo is marked "Allegretto". The score includes dynamic markings: *g* (piano), *f* (forte), and *p* (piano). The piano part features a melodic line in the right hand and a supporting bass line in the left hand. The vocal line is a simple melody with lyrics underneath.

to and fro!

pp

ppp

Topic No. 59

In the Park. Trees in Summer

SECTION I: *THE TALK*

(The teacher should choose particularly those trees common in the near-by park.)

WE all love to go to the park. Perhaps, if we are country children, we have so many fields and woods and lanes to play in that we do not need a park. But most towns have one, and the children go there to play in safety, for there are no cars allowed on the paths, and they can run, shout and play as they like.

What have we in our parks? What do we see there when we go? We see the ducks on the pond, perhaps, and take them bread. There may be swans to see too. There are other birds in the park as well—sparrows, pigeons, blackbirds, thrushes, starlings, wagtails and others. They like the park as much as we do, for they are safe there. There are no cats to chase them, and they do not mind our dogs. There are plenty of trees for them to build in and they like to hop down and peck up the crumbs we leave when we picnic in the park.

There are flowers in the park too. The beds are full of them. Daffodils in the spring-time, roses, poppies, snapdragons, geraniums, lobelia and many other flowers in the summer, and michaelmas daisies and dahlias in the autumn. We must not pick these flowers. They are not grown in the park to be picked, but for people to see and enjoy. If we picked them the park would soon be bare.

But there are plenty of daisies to pick in the grass! We see their little white faces everywhere, looking up at us. No matter how much the grass is cut, or how short it is, the daisies are there, sprinkling the green with white.

There are trees in the park too. What trees do we know there? We know the poplars, with their tall, upright shape. They hold their branches upright, not widespread as most trees do, so they are tall, thinnish trees, not fat, spreading ones. We know the horse-chestnut, with its five or seven leaf-fingers, and its "conkers" in the autumn. It is a big spreading tree that gives a great deal of shade. We know the oak-tree as well. It has pretty feather-shaped leaves, and gives us acorns in the autumn. It is a spreading tree too. The beech is a tall, graceful

TWO YEARS IN THE INFANT SCHOOL

tree, with drooping branches whose leaves turn to a beautiful gold in the autumn. Its trunk is smooth and green-grey—quite unlike the rough trunk of the oak.

Do you know the plane-tree in the park, with its hanging balls? We must look at its trunk and see the big bare, white places where the bark has peeled off. We may always know the plane-tree, winter or summer, by its patchy trunk. It always looks as if someone has been at work with mischievous fingers, peeling off big pieces of bark.

What other trees may be in our park? Do we know the pretty birch-tree with its silvery trunk, and small, graceful branches set with tiny leaves? We must certainly look for that tree too! There is the lime-tree also, with its three funny little balls—curious flowers that the bees love to visit for the nectar there. In summer-time the lime is full of bees, and we can hear the murmur of their humming if we stand under the big branches.

Perhaps there are evergreen trees in the park too—dark firs and pines that throw down wooden-looking cones for us to play with. There may be a holly-tree set with red berries at Christmas-time. What a lot of things there are to see in the park! No wonder we love to go there!

What do we do when we go to the park? We take our hoops and roll them along. We play with our balls, throwing them high and bouncing them. We spin our tops, and whip them to make them go faster still. We fly our kites on a windy day and watch them go higher and higher into the sky. We play cricket in summer and football in winter.

Sometimes it is too hot for games. Then we lie on the grass. The girls play with their dolls, the boys read their books or look at their cigarette cards. The ducks quack happily on the pond, and the trees whisper in the little breeze. The park is a very pleasant place in summer-time.


Sometimes we take our dinner or our tea in the park. That is great fun! Mother gives us a basket and we carry it to a nice place under a tree somewhere. When it is tea-time we unpack the basket and put our cups and plates out. Then we get out the sandwiches, cakes, and apples and hand them round. We fill our cups with milk or lemonade. How hungry we feel on a picnic! We are always careful to pick up our bits of paper, for the park-keeper would be angry if we made his beautiful park untidy. We know that we must put our rubbish into the wire bins. We would not like to make the park ugly for other people.

Then home we go when the park closes, ready for bed. But we don't mind, because the park will be open to-morrow—and there are many more days for games and picnics!

SECTION II: ORAL COMPOSITION AND LANGUAGE TRAINING


- (1) **L**ET the children talk freely about their visits to the park.
(a) The birds and creatures they have seen there—ducks, etc.
(b) The flowers—their names and colours.

oo screw
ew - oo
ew = ū



new hat
jewel
crew


775

 I have a new hat

780

y y my boy you






783

 Great trees grow
in the park


781

●	●	●	3
●	●	●	6
●	●	●	9
●	●	●	12
●	●	●	15
●	●	●	18

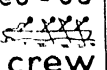




785

em  Emma hem gem stem -en 10 ten han men pen fen Ben den	eg  leg peg Meg beg -ex  Rex vex	et  net bet jet let met pet set wet yet	ell  bell dell fell sell tell swell dwell smell well yell
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779

 I like to skip in the
park with my new rope

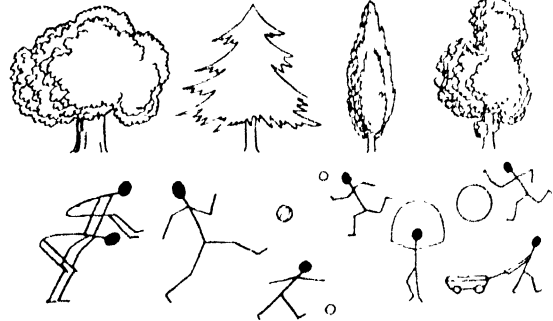
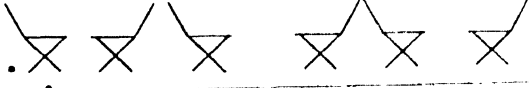
782

eu = oo  crew blew flew brew	eu = oo  jewel grew  screw	eu = ū  ewe dew few mew	eu = ū  hew pew new newt
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776



784

786

-ue  glue blue true flue Sue Prue	-eb  web ebb	-ed  bed fed led red Ned Ted wed
---	--	--

777 778

S	B	S	B
S	A	S	A

787 788

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(c) Encourage them to talk especially about the trees. What are they like in summer? Which trees are very tall? Some trees have pointed tops. Some are broad with flat tops. Draw some shapes of trees on the board for the children to talk about. The colour of trees—some are dark green, some light green. Let the children tell the names of any dark-green trees they know. Revise these words: *trunk, branch, twig, bark, leaves* and *foliage* (*foliage* may not be too hard for some children). The flowers that can be seen on trees.

Let the children tell about any trees in the playground or near the school or their home.

Let the children tell about the shapes of some of the leaves—the elm, the horse-chestnut, the plane-tree, etc.

(d) Let the children describe the games they can play in the park—taking their dolls and dogs for a walk; playing horses, rolling hoops, skipping, flying their balloons, etc., etc.

(e) A picnic in the park.

(2) Let them talk about the coloured picture. What trees can they see? What are the children doing? Let them give the children names and describe each child. The activities of the children will suggest much conversation. Stories can be told about each child.

(3) Teach these rhymes:

(1) HOOPS IN THE PARK

The little hoops flying and skimming along,
Seem to be humming a gay little song.
Faster and faster and faster they go,
Singing a song of the long ago.

Mother and Auntie and tall Uncle Mark
Used to roll hoops in this very same park.

But Betty and Bobby and Nancy and Prue
Think they've discovered a game that's quite new.

UNKNOWN.

(2) SUSAN BLUE

Oh, Susan Blue,
How do you do?
Please may I go for a walk with you?
Where shall we go?
Oh, I know—

Down in the meadow where the cowslips grow!

(From *Marigold Garden*, by KATE GREENAWAY)

(In these verses the children notice the sound of these words: *Prue, Blue, do*. It is the sound of *oo* that they know, e.g. *hoop*. In *new* there is a long *ū* sound.

(3) TREES

The Oak is called the King of Trees,
 The Aspen quivers in the breeze,
 The Poplar grows up straight and tall,
 The Pear-tree spreads along the wall,
 The Sycamore gives pleasant shade,
 The Willow droops in watery glade,
 The Fir-tree useful timber gives,
 The Beech amid the forest lives.

SARA COLERIDGE.

SECTION III: READING PREPARATION

(1) *Ear-training in Sounds or Phonics*

- (a) **P**RACTISE the sound *t* as in *tap*. Tell the children to put the tip of the tongue behind the top teeth. Let them say: *Tom, tit, two, tiny, took, tall, tea, tail, tick-tock*.

Get from the children as many words as possible beginning with *t*. Encourage them to give words ending with *t*—*tit, tot, start, dot*, etc.

- (b) Let them think of words beginning with *tr*—*tree, true, try, tray, tricks, trunk, train* (see Topic 31).

(c) Revise the sound of short *ē* in *egg* and long *ē* in *tree, he, and see*. Teach the new phonogram—*ew*. Write *ew* on the board. Let the children read the names of the pictures (Fig. 775). Let the children notice that *ew* has the same sound as *oo* or *ū*. Write a list on the board for the children to read, and let them find some in their readers: *blew, few, flew, grew, crew, drew*, etc.

Teach them especially the word *ewe* (*ū*), and let the children point out the silent *e* at the end. Let them use the words in sentences.

- (d) Remind the children that *u* often has the sound of *oo*. Write these words on the board that contain this *u* and let the children hear them and notice their sound, *blue, true, glue, Prue, flue, Sue*. (Revise if necessary the list of words containing *u* in Topic 47.)

Read these lines from their rhyme:

“ But Betty and Bobby and Nancy and Prue
 Think they’ve discovered a game that’s quite *new*.”

Write the words *Prue* and *new* on the board. The children can hear that the last sound in both is almost the same.

(2) *Word Recognition*

Continue the use of flash cards. Teach the word *great*. This sometimes puzzles children because *ea* has the sound of long *a*. Let them use the word in sentences, then learn to spell it; it can be added to the flash cards for revision. *Pretty* can also be added to the flash card. Children must learn to pronounce this word as though *e* were short *i*.

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See if the children can recognise these phrases quickly :
at tea-time; in the park; down the road;
up the stairs; over the wall; along the street.

(3) *The Sentence Method*

Let the children give sentences about the park they know. It will help the children to think if the sentences are arranged in two columns.
(a) Things seen in the park. (b) What we do in the park. Leave some of the best sentences on the board:

"I like to walk in the park.

I show my doll the flowers. Some are blue.

We like to run races.

Some children like to skip" and so on.

Some interesting reading sheets can be made about the park. All the activities that go on in the park lend themselves to illustrations. Little ones enjoy this reading sheet. Tell them the story of Tommy's new cart.

Let them retell the story. Whom did he take for a ride in his cart? Where did they go? What did they see in the park? Show them picture-sentence card No. 117. Let them talk about it. How many children can they see in the picture? What are their names?

Read them the sentence underneath:

"Tommy drew the babies, the best doll and the little puppies along in his new blue cart. They were going to have tea in the park for a treat."

Teach these sentences in the usual way. Get the children to sound the *t*'s carefully in—*Tommy, best, little, cart, tea, treat*.

Let them notice the words *drew, new, blue*; also the sound of *a* in *park*, and *ea* in *treat*.

The words *They were* have been learned by the children as "Look-and-say" words.

Tell the children the story of Tim and Tiny and their lovely new balloons. They were such great balloons that they nearly carried the two children away. Let the children retell the story.

Show them picture-sentence card No. 118. Let them talk about the picture.

Read them the sentences underneath:

"Tim and Tiny set off to the Park with two great balloons, one blue, the other pink. The wind nearly blew them away, new balloons and all."

Teach the sentences in the usual way. Let the children pick out the words with the *t* sound—*Tim, Tiny, set, to, two*.

Let them notice the words *blue, blew, and new*.

The children are not likely to confuse *blue* and *blew*. They have learnt the name of the colour as a sight word, and it has come in many of their talks and sentences. If any child is inclined to be confused, remind them that we say, "The wind *blows*." The wind *blew*. *Wind* has a *w* and *blows* and *blew* have a *w*.

Great they have learnt as a sight or "Look-and-say" word. The children will enjoy dramatising a visit to the park. They can play all the games they would play in the park, and pretend to point out all things to be seen—trees, flowers, pond, ducks, etc.

Revise picture-sentence card No. 11, and picture-sentence card No. 111.

Let the children work in groups, revising and drawing picture-sentence cards, reading (or matching first and then reading) sentence strips, making sentences with words, and reading from their primers. Group reading means that the same difficulties can be explained to a whole group at the same time. When one group have read their page they can illustrate it, while another group are reading.

(4) *Word Lists and Spelling*

Let the children make word lists for the phonogram *--ew* as in Figs. 776, 777. They can add to their list as they find new words. The teacher can also make a word card for class use and word drill. Among the children there will probably be some very slow and backward readers. Revise with them words containing the short *ē* sound and let them make lists again (Figs. 778, 779), as they did for short *ī* (Topic 58). Let them try to find words in their readers to add to lists. Use the lists for word drill, enunciation, and the use of words in sentences. Constant revision is essential for the slow learner. Pictures scattered through the lists also help the weak readers. When once the dull child gets to know a few words well he gains confidence. It even helps sometimes to let a dull child point to and read all the words he knows on a certain page of a reader. Collecting words of course appeals to all children, and they should be allowed to make lists freely.

SECTION IV : WRITING

(1) **S**OME words that the children can illustrate: *ewe, screw, jewel, crew, trunk, tray, glue, a blue dress, two blue balloons.*

(2) Let the children copy some sentences carefully with the guidance of the teacher. Figs. 780, 781, and 782 show some writing cards.

(3) Let the children copy word lists and sentences from their picture-sentence cards or reading books.

(4) Encourage the children to write some sentences of their own.

(5) Cursive or joined handwriting for those who wish it. Show them how to join *Y*. (Fig. 783.) Write the letter on the board for the children. Ask them what two letters it is like. What is the first part like? (The last part of *n*.) What is the second part like? (The stem of *g*.) Remind the children to make this long down-stroke straight. Write *y* several times on the board while the children watch. The child may be interested to discover that, if made correctly, *y* makes a good inverted *h*. It is exceedingly important to get a regular slant. At this stage perhaps it is more important than any other element of form, and it is largely depend-

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ent on the free rhythmic quality of the writing, as rhythmic movement tends towards uniformity of slant. *Boy* in Fig. 783 is a difficult word to write. We have the difficult "bridge" connection twice. Call attention to this. Encourage the children to make the writing large and to close the *o*.

Writing Patterns (Fig. 784)

Children will find it interesting to draw a row of joined *h*'s, then, underneath and touching, a row of joined *y*'s as in Fig. 784. They will see from this that *y* is *h* upside down. Let them try their own patterns.

SECTION V : NUMBER

(1) **C**OUNTING by 3's to 99. The teacher should not be content with seeing these exercises correctly written on the children's board, but should expect each child to know any number he has written. Counting in 2's from the bead chain by individual children, then the writing of the numbers on their own boards. The teacher can often put on the board any numbers to 100 and ask separate children to name them.

(2) Revision of number tables: oral questions on last tables learned $10 + 1 = 11$; $4 + 10 = 14$, etc.; the subtraction of units: take 5 from 8; $5 - 3$, etc., etc. These questions should not be in concrete form. The aim is to see that the children know these numbers thoroughly. If not, they will not be able to add bigger numbers.

(3) Addition of numbers, $9 + 5$, $7 + 6$, etc., with apparatus.

(4) Practice work. Addition, subtraction, and grouping up to 18. Let each child have 18 counters. Let them take out 3 and put them in a line, Fig. 785. Double this number, that is, twice 3. How many? 6. Add 3 more. How many? 9. How many 3's in 9? Let the children double 9, that is, find out what is twice 9. Let them find out how many 2's, 3's, 6's and 9's there are in 18. A small stick or several small sticks are often useful for dividing the counters. Try to get children to see the relationship of 3, 6, and 12. Help them to see 18 as twice 9, 9×2 ; as three 6's, 6×3 , nine 2's, 2×9 ; six 3's, 3×6 . Let them count by 3's to 18, add and subtract 3 to and from 18. Give a few problems to the quick children. How often can I take 6 marbles from a bag containing 18?

SECTION VI : DRAWING AND HANDWORK

(1) *Free Expression Work*

FREE expression work of children at play in the park.

(2) *Drawing to help Writing and Number* (Fig. 786)

(a) Trees in the park—as many different shapes as possible.

(b) Children at play in the park—running, skipping, rolling a hoop, tossing a ball, etc.

(c) Chairs in the park—18 chairs arranged in groups of 3, etc.

(3) *Brush Work*

Trees, especially the oak and the fir.

(4) *Paper Cutting*

Balloons—coloured balloons arranged in a bunch.

(5) *Paper Modelling*

A seat in the park. Fold a square into 16 squares. Cut off one row of squares (Fig. 787). Cut along dark lines. B is the back of the seat, A is the front; squares S, S are pasted over each other to form the sides as in Fig. 788. Children will like to model some little figures to sit on the seats.

SECTION VII: *DRAMATISATION, MUSICAL ACTIVITIES, GAMES, ETC.*

(1) *Dramatisation*

AT play in the park. Let the children act all the games they play in the park; some of these games can be acted to music. Let them rest in the "Park" while quiet music is played.

(2) *Rhythmic Exercise*

Skipping. One child faces a partner and sings the following song. At the end they cross hands and skip together while all the children sing the air to "La, la, la," etc. Both children then stand in front of partners and so the game goes on, the number of skippers increasing.

"Oh, will you come and skip with me, and skip with me, and skip with me? Oh, will you come and skip with me, this fine day in the Park?"

(Tune "MUFFIN MAN.")

(3) *Playground Games*

Walk with bean bag on head.

Run on tip-toes on a line drawn on the playground.

Arms outstretched, fly like birds.

Jump over low stick, like hurdle.

(4) *Songs*

(a) Skipping Song, from *Song Devices and Jingles* (Harrop).

(b) "Out in the Park." See pages 882-883.

SECTION VIII: *STORIES*

A DAY IN THE PARK

(STORY FOR COLOURED PICTURE)

MOLLY, Tom, and Ena were excited, because Mother had said she would take them for a day into the country. They lived in a big town, and hardly saw any flowers at all. The only birds they knew were the fat pigeons and the sooty little sparrows—it would be

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lovely to see freckled thrushes, pretty wagtails, glossy blackbirds, and perhaps hear the cuckoo calling.

And then, when the day for the country picnic came, what a disappointment! Mother felt ill and couldn't go!

"Oh dear!" said Molly, almost crying. "And you've got everything for the sandwiches, Mother—and you made the cakes yesterday, and the lemonade. Isn't it a shame?"

"Poor Mother!" said Tom. "She can't help feeling ill. Never mind, Mother. We'll go another day."

"Mother! Can't we go and have a picnic in the big park instead?" asked Ena. "It's a long way to walk, but it will be lovely when we get there. We can cut our own sandwiches. Then you can stay in bed to-day and get better, and not bother about us—and we will have our picnic all the same, only not in the country, but in the park instead!"

"That is a good idea, Ena," said Mother. "You shall do that. Help Ena to get the sandwiches ready, Molly. There are some hard-boiled eggs too. You can make the sandwiches of tomatoes and of potted meat. There are three cakes each for you and a big bottle of lemonade ready mixed."

It wasn't long before the children were ready to start. Tom carried the basket. It was quite full. They kissed Mother good-bye and told her to get better quickly. Then off they went.

It *was* a long way to the park. The children hardly ever went there because they had to walk through many many busy streets, and by the time they reached the park it was usually time to go home! But to-day they were early. They ran in through the park gates and looked round.

How lovely it was! The beds were full of bright flowers. The grass was shining with daisies. The trees swayed their green leaves and whispered together all the time.

"Look! There's a pond with ducks on it!" cried Ena. "We will give them some of our sandwiches if we have any over!"

"We'll find a good place to put our basket," said Tom. "I am tired of carrying it. We will have some games before we have our dinner."

They found a nice place under a big plane-tree and Tom put his basket down. He took off his coat too and laid it down by the basket. Then he took a ball from his pocket and threw it up into the air. "Who's coming to play ball?" he cried.

Molly and Ena stood a little way away, and Tom threw the ball to them. All around them other children were playing happily too. One boy was flying a big kite. Another child had a red balloon and was running with it, flying it behind him. Two little girls were wheeling their dolls' prams. Some boys were playing cricket.

"I wish I had a scooter like that little boy," said Tom.

"And I wish I had a hoop like that little girl!" said Molly.

"And I wish I had brought my skipping-rope like that other little girl!" said Ena.

"Well—I expect they all wish they had a picnic basket full of lovely things to eat, as we have!" said Tom. "It's time to have our picnic now. Undo the basket, Ena."

They all sat down on the soft green grass. Ena handed out sandwiches, hard-boiled eggs, cakes, and lemonade. What fun they had!

"It's just as good as being in the country!" said Tom. "I do like being in the park."

"Look!" said Ena, pointing to some birds that had flown down near by. "Thrushes! And a blackbird! And lots of sparrows too! They have come for crumbs!"

The children threw crumbs and the birds hopped very near, for they seemed quite tame. Then, near by on the pond, the ducks set up such a quacking that Tom was quite startled.

"They want something to eat too!" he said. "There's a cake left. I'll break it up and throw it to the ducks!" So he broke the cake into bits, and threw the pieces into the water. How excited and pleased the ducks were! Then the children cleared up all the paper and put the bits back into the basket. They took out their ball again and played happily all the afternoon. Ena picked a big bunch of daisies to take home to Mother.

Mother was so pleased to see the daisies. She felt much better, and she was very glad to hear that the children had had such a good time.

"Parks are lovely things for people who have to live in towns," said Mother. "I know what we will do! We will pack up our tea every Saturday and take it to the park! Isn't that a fine idea?"

"Yes!" cried all the children. So now you will know where to look for Molly, Tom, and Ena every Saturday afternoon! They will be sitting on the grass in the park, eating a most *enormous* tea!

TOMMY'S NEW CART

(STORY FOR PICTURE-SENTENCE CARD NO. 117)

TOMMY had a baby brother and sister. They were twins and were only two years old. Tommy was very fond of them, and often wanted to take them for walks, but Mother said no, the streets were too busy and the park was too far for their little legs to walk.

"We do want to go!" cried the twins. "The puppies want to go too. And Belinda, the best doll."

But Mother said no, certainly not. And then a lovely thing happened. Tommy had a birthday and his Uncle Bertie sent him a beautiful blue cart! It was such a big one! There was a long rope tied on to it so that Tommy could pull it.

"Twins! Where are you?" cried Tommy, taking the cart to show them. "Allan! Joan! Look at my cart!"

"Ooh!" squealed Allan and Joan in delight. "Let us have a ride, Tommy!"

TWO YEARS IN THE INFANT SCHOOL

They both got in. There was plenty of room! The puppies jumped in too. What a family!

"My new blue cart is strong enough to carry you all!" said Tommy, proudly. "Oh! Oh! I have such a good idea! Mother! Mother! Do listen. Can I take Allan and Joan to the park in my new cart? You say that their legs are not big enough to walk so far—but I can easily pull them there in my cart!"

"Very well," said Mother. "You shall try, Tommy. Take your tea there to-day, and have a treat. I will pack it up for you."

Allan and Joan were so excited. They sat in the cart, and the puppies cuddled by Allan's legs. Joan fetched Belinda, the best doll, and put up a sunshade to keep the sun off her pretty face. Mother put the tea-basket in the cart too. Then they all set off, and Micky, the big dog, went too!

Tommy drew the babies, the best doll, and the little puppies along in his new blue cart. They were going to have tea in the park for a treat. Oh, what fun!

After tea Tommy pulled them all back again. He was a little bit tired—but the twins were not at all tired, because they had had such a lovely ride!

"Thank you for letting us share in your birthday present!" said Allan and Joan, hugging Tommy. "You are very kind!"

"Wuff, wuff!" said the puppies, which meant, "Thank you very much too, Tommy!"

"I'll take you again another day," said Tommy. "My new cart is the strongest in the world!"

THE GREAT BIG BALLOONS

(STORY FOR PICTURE-SENTENCE CARD NO. 118)

"MOTHER, look what Auntie Sue has given us!" cried Tim and Tiny, running to Mother. Mother looked. The little boys had two enormous balloons! Tim's was pink, and Tiny's was blue. They *were* big!

"Mine's as big as the moon!" shouted Tim.

"And mine's as big as the sun!" shouted Tiny. "Where can we fly them, Mother? I do wish we had a garden!"

"Go to the park and fly them there," said Mother. "Be careful the balloons don't blow away and take you with them, though! You are very small and the balloons are very big!"

Tim and Tiny set off to the park with two great balloons, one blue, the other pink. The wind nearly blew them away, new balloons and all! "Whoooo!" it went, "Whooooo!" The balloons flew up into the air, and pulled the little boys along fast.

"I'm blowing away!" cried Tim.

"I'm blowing away too!" shouted Tiny.

“ My balloon is taking me! ” cried Tim. “ Oh, how fast my legs are going! ”

“ My hat is off! ” cried Tiny. “ Stop blowing, wind, and let me pick up my hat! ”

But the wind wouldn't stop. It blew Tiny's hat away, and it blew Tim and Tiny quickly down the street, and into the park gates. Oh, how it blew the little boys and their balloons!

“ Oh! The wind has blown my balloon right away! ” shouted poor Tim. “ Oh! Oh! Come back, balloon! ”

But the wind blew the balloon over flower-beds and across the grass. Tim raced after it—and at last the balloon stopped just under a bush. And what do you suppose was under the bush too? Tiny's hat was there!

“ Oh! Here's my hat! ” cried Tiny in delight. “ Look, Tim! Your balloon has found my hat for me! Oh, isn't it clever! ”

It *was* a clever balloon, wasn't it! Tiny put his hat on very tightly indeed, and after that the wind couldn't blow it off at all. But it still blew the balloons! You should have seen them flying in the air. Really it was a wonder that Tim and Tiny didn't go up in the air too!

OUT IN THE PARK

ENID BLYTON

CECIL SHARMAN

In a breezy manner

Key C \parallel d' :m ,m lr :l .l }

VOICE

Out in the park there are

PIANO

p

flowers and trees, But-ter-flies, birds and lit-tle brown bees.

Grass we can roll on, and dais-ies to pick, So come a-long Mol-lie and

Out in the Park (cont.)

Ma - bel and Dick! We'll

p

play with our balls, We'll run and we'll race, We'll trun-dle our hoops at a

won-der-ful pace, We'll shout and we'll laugh and we'll play till it's dark, Oh!

mf

f

is - n't it fine to be out in the park!

strict speed to end

Topic No. 60

Our Garden

SECTION I: *THE TALK*

MOST people have a little patch of garden unless they live in a big town. Who has a garden at home? What grows there? What are our gardens like?

Perhaps we have a patch of green grass to play on. Grass is soft to sit on and restful to see. We like the daisies that grow there too. We are sure to have a path or paths in our garden. Sometimes they are gravel—sometimes they are made of paving—sometimes of earth or cinders.

We have flower-beds too, full of bright flowers. First the little snowdrops put up their white-bonneted heads, then the crocuses and the yellow daffodils, then come the summer flowers, roses, pansies, pinks—all kinds. Our flower-beds need a good deal of care, for they have to be well-dug, weeded regularly, and the plants need to be staked if they are tall, and watered if the weather is dry.

What else have we in our gardens? Perhaps some of us have trellis work, or arches over which we grow climbing roses. Perhaps we have a little bird-bath for the birds to come and splash in. We may have a pond for goldfish and water-lilies. We are lucky if we have so many things. It is fun to watch the birds bathing, and the goldfish swimming.

Who keeps our garden pretty and tidy? Perhaps Daddy does, and we help him. Or perhaps Mother is clever at looking after the garden, and sows seeds to grow gay flowers. Perhaps the gardener comes to look after it, if it is a big one, and is very busy all the year round digging, sowing, weeding, cutting the grass and sweeping leaves. There is such a lot to do in the garden!

We should always try to keep our gardens neat and tidy. If Daddy hasn't time, and Mother is too busy, we can help in the garden ourselves and make it pretty. We can weed the beds and tie up the plants, we can sweep up the dead leaves and pick off the dead flowers.

What tools do we use in the garden? There is the big spade to dig with and turn over the earth well. There is the hoe to hoe round plants and let air in to their roots, and scrape up the little weeds. There is the rake to rake over the ground. There is the trowel to dig up bigger weeds,

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and to plant our flowers. We have a broom to clean the paths, and to sweep up the dead leaves in autumn. There are scissors to cut off dead blooms, and a basket to carry the flowers we cut for the house. Perhaps we have a little water-can of our own so that we may water the flowers. We love to do that. Daddy has a big hose for watering. He fits one end to a tap, and the water runs right through the hose to the other end. It gushes out there and Daddy can water the flowers quickly.


Sometimes Daddy or the gardener rolls the grass or the paths to make them nice and smooth. The roller is big and heavy. We cannot pull it. It is too heavy for us. It makes the grass look very nice when it rolls to and fro over it.

We have friends and enemies in our gardens. Our friends are the birds who eat up the caterpillars and grubs that spoil our leaves and flowers. The ladybird is our friend too and so is the spider. Daddy-long-legs are enemies, and so are the caterpillars that curl up in our rose-buds or nibble the leaves of many of our plants. Slugs and snails are enemies too, in the garden, for they eat our lettuces, and nibble our young plants. The hedgehog is our friend when he comes into our garden, and so is the frog, and also his cousin, the crawling toad. They all eat insects and slugs.

Have you a tiny patch of garden all your own? What are you going to grow in it? Here are the names of some seeds that will do well for you: Virginian stock, Shirley poppies, cornflowers, candytuft, clarkia, and nasturtium. If you buy these seeds and plant them carefully in April, they will grow up well and give you many bright flowers to pick in the summer-time.

If you want to grow vegetables, or salads, try mustard and cress, radishes, lettuces, and runner beans. They will all grow easily and well, and you will have many a feast for tea or dinner. Grow your mustard and cress in the shape of a big green letter—the letter that begins your name—M for Molly, for instance. If you draw the letter in the earth with a stick, and then sow the mustard and cress seeds there, it will grow up just like a big green M.

(Note for the teacher. If possible let the children have a patch of garden at the school. Buy any of the seeds mentioned above and let the children sow them. Then they can watch the growth, leafing, and flowering each week. They can also watch the formation of seeds. Make two children responsible each week for the weeding, watering, and tidying of the little garden. In this way they learn a great deal, become very interested and try to carry out garden ideas at home. A useful book on the subject of gardening for children is *Let's Garden*, by Enid Blyton, Latimer House, Ltd., London. This tells teacher and children everything that it is necessary to know.)




ue=oo
bluebell
true Prue
flue glue
clue

ue=ūue


hue
due
Sue

789




We pick the flowers
in our garden

793




Now we roll the grass
in our garden

794




ow


cow



flower








shower




owl

790

				
cow	tower	owl	crown	trowel
how	bower	prowl	brown	towel
now	cower	growl	gown	
sow	flower	howl	down	coward
bow	power	fowl	town	allow
wow	shower	scowl	frown	
			drown	

791



ue=oo
bluebell
clue
flue
glue
true
Prue
rue
ue=ū
hue
Sue
due


792

9 + 5
5 + 6
6 + 8
8 + 9
2 + 9
7 + 5
4 + 7

798

it tie let but two

795



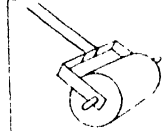
797

6 - 4
6 + 9
4 + 10
3 + 2
10 - 5
3 + 2

799

Do you see Sue?

796



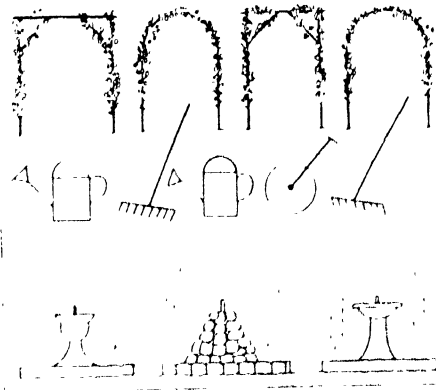
803

7 × 2 and 1 over = 15
5 × 3 = 15
3 × 4 and 3 over = 15
3 × 5 = 15
2 × 6 and 3 over = 15
2 × 7 and 1 over = 15
8 × 1 and 7 over = 15
9 × 1 and 6 over = 15
• and soon

801

7 + 3
9 - 2
8 + 5
9 + 4
9 - 9
7 + 3

800



802

TWO YEARS IN THE INFANT SCHOOL

SECTION II: ORAL COMPOSITION AND LANGUAGE TRAINING

- (1) **L**ET the children tell the names of all the garden flowers they know—pansies, roses, pinks, double daisies, etc.
- (2) Let them tell how we keep a garden tidy and what we use to keep it tidy—a spade—what is that used for? A *hoe*? (See Topic 57.) A rake, a roller, a broom, a hose, a watering-can, a basket, a pair of scissors for cutting off dead flowers, sticks for supporting flowers, a *trowel*.
- (3) Let them tell about all the pretty things that can be seen in a garden—the garden path—the grass plot—round or square or oval—trellis work—the arch, bird-bath, rockery, pond, fountain, etc. Trees and flowers.
- (4) Let children who have gardens tell about them.
- (5) Let them look at the coloured picture and tell all they see there—a little pond and fountain, paths, grass plots—garden beds. A rose arch, summer flowers. Gardener rolling grass. Little boy with broom sweeping. Little girl with watering-can, etc.
- (6) If there is time let the children study one particular flower, the rose, wild rose, garden rose, petals, colour, etc., etc.
- (7) Let the children tell about creatures found in the garden: caterpillars, worms, etc.
- (8) Teach these rhymes:

(1) MY GARDEN

Summer breeze so softly blowing,
In my garden pinks are growing,
If you'll go and send the showers,
You may come and smell my flowers.

(From *Little Gem Poetry Books*. Bell)

(This rhyme is useful for the sounds of *-ow*, see Section on Phonics.)

(2) A GARDEN PATH

I know a little garden path
That leads you through the trees,
Past flower-beds and hollyhocks
And by the homes of bees,
Until at last it brings you to
A little fountain bath
Where tiny birds may wash themselves,
It is a lovely path !

PRINGLE BARRET.

(3) MY LADY'S GARDEN

How does my lady's garden grow,
 How does my lady's garden grow?
 With silver bells and cockle shells
 And pretty maids all of a row.

OLD RHYME.

SECTION III: READING PREPARATION

(1) *Ear-training in Sounds or Phonics*

- (a) **R**EVISE the sound of *ue* (Topic 59). Show the picture of the bluebell, and let the class tell its name. Then let them give the various sounds that compose it.

The first two *bl-* and the ending *-bell* will easily be found. They may be able to give *oo* as the remaining sound (Fig. 789). Let the children look at the picture card to see what letters form this sound or write the word on the board for the children. They will see that it is *u* followed by *e*, so that final *e* makes the *u* a long sound, though the sound is not quite the same as its name—*ū*. The sound is like double *o*. It is, however, like long *u* in *hue* and *due*. Print *ue* as one sound (Fig. 789), and let the children learn to recognise it in this way. Let them find out the remaining words on the card, with this help. Some children find this a difficult phonogram to remember, so the card can be left out, and the teacher often refer to it, especially in connection with the garden. Canterbury Bells are often *blue*. There are flowers of every *hue* in the garden.

(b) Remind the children that *-ow* is often sounded like long *ō*. Let the children give any words they know or help them by writing some words on the board: *snow*, *grow*, *blow*, *row*, or let them read again the word list for *-ow* given with Topic 44. In these words *o* says its name and *w* is silent.

(c) Teaching another sound for *-ow*, the *cow*, *ow*. Show the children the pictures as in Fig. 790. Let the children find out the new sound from the word *cow*. In this word there are three letters, but only two sounds—*c* and *ow*. Let the children give the separate sounds of *o* and *w*, and notice that the sound made by the combination of them is an entirely new sound, and quite different from either of the two letters that make it. The sound “*ow*” is therefore to be treated and learned as a separate sound. Let the children read the other words on the card, Fig. 790, *flower*, *shower*, *owl*, etc.

Get from the children by suggestions other words similar in sound and spelling. Write all words on the board so that the children can see the spelling: *how*, *now* (refer to rhyme *How* does my lady's garden grow?), *down*, *town*, *crowd*, *fowl*, *howl*, *trowel*. Ask them what the dog says, “*Bow-wow*.” Let them use some of the words in sentences. I dig with my *trowel*. We sweep up *brown* leaves in the garden. We walk *down* the garden path. There is a *bower* of roses in the pictures.

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(2) *Word Recognition*

Make frequent use of the flash cards for revising old words and teaching new ones. Teach the word *lovely* as a "Look-and-say" word. Let the children say it and learn to spell it. They are sometimes inclined to give the *o* a long sound. Revise also the word *come* for the same reason.

See if the children can recognise these phrases: Up the garden path, Down the garden path, How do you do? How are you? Come to me.

(3) *The Sentence Method*

Let the children give sentences about a garden or their own garden. Write some of the best sentences on the board for the children to read. Let the children choose some sentences or verses to remain on the board, for example:

Under my window is a garden where sweet flowers grow.

Flowers of every hue grow in my garden.

Tell the children the story of how a big brown cow tried to come into little Sue's garden. Let the children retell the story. What was Sue doing in her garden? What made her suddenly look up and drop her trowel? The cow saying "moo, moo." Who drove the cow away? Her little dog Jip. He *growled* at the cow and said, "Bow-wow." What would have happened if the cow had walked into the garden?

Show the children picture-sentence card No. 119. Let them talk about it. There is the brown cow, the little dog saying "bow-wow," and the trowel dropping from Sue's hand.

Read them the sentence underneath.

"Bow-wow, brown cow, you must not come into the garden and trample down the flowers."

Each child needs much practice in reading this sentence out loud, especially the words: *bow-wow*, *brown cow*, *down*, *flowers*. Tell the children to start with the mouth well open to make this sound of *ow*.

Remind the children of the sound of *-ar* in garden, and the short *a* sound in trample. "*Come*" they have learned as a "Look-and-say" word.

Tell the children the story of Peggy and Billy and the *brown owl* that came to live in their garden. Let the children retell the story. When did they first hear it? When did they see it? Why did Billy call Peggy—*Cowardy*.

Show them picture-sentence card No. 120. Let them talk about it. Peggy and Billy are looking *out* of the *window*. At what are they looking? The *owl*. Ask the children how they know it is night-time. There is a *moon*. Peggy and Billy are talking to the owl. On the card it tells what they are saying to the owl. Read the children the sentences:

"O round-faced owl, you look so wise, with that big head and those great eyes. And yet we think you never do a thing but say "Tu-whit, tu-whoo!"

Teach this sentence in the usual way. The children must read it very carefully, especially the words *round* and *owl*. Let them notice the

sound of *oo* in *look*, *do*, *Tu*, and *whoo*. Let them notice the soft *c* and long *ā* in *faced*, the short *ĕ* in *head*. They have already learned *great* and *eyes* as "Look-and-say" words.

Many words in this sentence need to be carefully pronounced—for example, the *d* at the end of *round*, *faced*, and *head*, the word *think* and so on. Small groups of children can dramatise these stories. Let the children do individual work in reading and writing as already suggested.

Some children may pronounce the *-ow* sound very badly and need extra practice. Let them pretend to be speaking to the *owl* and begin, "How now, brown owl, are you ready for a sleep?" etc.

Select these picture-sentence cards from the First Year's Work for the children to read. Nos. 32, 49, 50, 68, 69, 70, 81, 82. Give some of these as a test to the weaker children.

Mount and cut up the sentence strips, Sheet 13 (page 898B). See how many children can read them without help. The weaker children can match them with the right pictures. In all this revision work, care must be taken to see that the children are not saying the sentences only from memory. They must be able to point out any word or phrase asked for.

(4) Word Lists and Spelling

Let the children make word lists for words that contain the "cow" *ow*. The children can build up these lists by copying words from their reading books. The teacher can also make lists like that shown in Fig. 791 for class purposes. It is a great help to spelling, if words spelt the same are associated together.

Let the children also make a word list for words containing *ue* as in Fig. 792. Encourage them to notice the difference in sound between *blue* and *hue*. In the latter word the *u* is longer.

Both lists given in Figs. 791 and 792 are useful for drill in pronunciation.

SECTION IV : WRITING

(1) **S**OME words to write and illustrate: *cow*, *tower*, *owl*, *crown*, *trowel*, *bluebell*.

(2) Some sentences to write with the teacher and illustrate as in Figs. 793 and 794. The children may like to go on and tell all the things that they do in their garden.

(3) Let the children copy all the words beginning with *c* from a page in their reading books.

(4) Continue to teach cursive handwriting to the best group.

Revise the new *s* learned last week. Let the children practise words containing *t*. *T* is an easy letter, but children have to remember to cross it, and make it not quite so tall as *l* (see Fig. 795). Let them practise also the sentence given in Fig. 796. This can be varied each day, by substituting the names of children in the class. Show them how to make the question mark.

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Writing Pattern (Fig. 797)

This is an interesting pattern of widely spaced *t*'s. It helps the children to develop a free handwriting rather than a cramped one. The children can colour this pattern if they wish. Let those who wish invent their own pattern.

SECTION V : NUMBER

(1) **C**OUNTING Exercises or Notation Exercises. Let the children count in 2's and 3's. Put a number like 35 on the board, ask the children to count from it in 2's to a certain number, or write 22 on the board and ask the children to count in 3's to 82. These exercises may be oral or written. It is best to take them orally first.

Counting in 2's to 100, using the bead chain, bead threading, sticks or other apparatus. The children need for this counting a bead chain not divided into 10's. Sticks (about one inch long) are useful. These can be grouped quite easily on the table in groups of 2's or 3's or 4's.

(2) Sum cards for practice on work already done. Some cards can have examples of one kind of sum only, others can have a variety of examples. Figs. 798, 799, and 800 show some cards. The cards can be graded in three divisions: A, difficult ; B, not so difficult; C, easy.

(3) Grouping and dividing to 15. Let the children have 15 counters and arrange them on their tables in 2's. How many over? Let the children see that 15 cannot be exactly divided into 2's; there will always be 1 over. Now let the children arrange 15 in groups of 3. Can they do this? How many 3's in 15? Let the children find out how many 5's in 15. Let the children find out by experiment that 15 can only be grouped equally into 3's or 5's. Let them draw a line 15 inches long (or 15 squares long if they are using squared paper), and measure it with a three-inch length of paper and a five-inch length. With their counters let the best group work out the exercises shown in Fig. 801.

SECTION VI : DRAWING AND HANDWORK

(1) *Free Expression Work*

FREE expression work of the garden they would like to have.

(2) *Drawing to help Writing and Number* (Fig. 802)

(a) Rose arches, with roses growing over them.

(b) Watering cans and garden tools.

(c) Fountains.

Modelling in Clay or Plasticine

(a) A pond for the garden with a fountain in the middle. (b) A rockery; the children first model the stones and then pile them up. (c) A garden roller; a cylinder is made of clay. Then a hole is made through the

middle with a knitting-needle and a piece of cane inserted. A strip of strong paper or cardboard is bent as shown in Fig. 803. The cane passes through two holes in this strip as in Fig. 803. Another strip of cardboard makes the handle.

(4) *Toy Making*

A garden roller. A garden roller can also be made from a round box with the lid on as in Fig. 803.

SECTION VII: *DRAMATISATION, MUSICAL ACTIVITIES, GAMES, ETC.*

(1) *Dramatisation and Musical Game*

A GARDEN GAME (French). One child stands in the centre of a circle, representing by his movements the activities of the gardener. All the other children imitate and sing. A new child can be chosen for the centre each time.

This is how we spade the ground,
In our garden, in our garden.
This is how we spade the ground,
In our pretty garden bed.

This is how we rake the ground, etc.,
This is how we sow the seed, etc.
This is how we pull the weeds, etc.
This is how we roll the grass, etc.

The children can add as many activities as they like.

(2) *Playground Games*

(a) Movement play for control of body:

Stretch hands up to pick roses from the arch.

Stretch hands down to pick flowers from the ground.

(b) Let the children choose any game they know.

(3) *Songs*

(a) The Garden Game. Music on page 898. See above for instructions.

(b) Song; "My Lady's Garden," in *Song Time* (Curwen).

SECTION VIII: *STORIES*
THE CHILDREN'S GARDEN
(STORY FOR COLOURED PICTURE)

AT school Alice and Tim helped with the class garden. This was a tiny patch that Miss Brown, the teacher, had sown with candytuft, cornflowers, and mignonette. When all the seeds grew up and

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flowered the tiny garden looked pretty. Alice was allowed to cut some cornflowers for the classroom and everyone said that they looked very lovely.

The two children liked gardening at school very much. They did so want to have a little garden at home—but Daddy said no, there was hardly enough for him.

Then, in the winter-time Tim and Alice and their family moved to another house. It had a much bigger garden, so big that Daddy said he couldn't manage it himself. He must have a gardener two or three days a week to help him.

"Daddy, now that you have such a big garden do you think you could spare a little bit for me and Tim?" asked Alice.

"Well," said Daddy, "I certainly have plenty now—but do you suppose you two would keep a little patch tidy, if I give you a piece for yourselves? I should be very cross if I found that the only ugly, untidy, weedy piece in my garden was your patch—and that often happens with children, I know!"

"It wouldn't happen with *us*," said Tim. "Really, Daddy, it wouldn't. Please try us. We have learnt gardening at school and we know just what to do."

So Daddy gave them a nice little piece of garden all for themselves. It was a sunny piece, but oh dear me, how weedy and untidy it was!

"We'll clear our patch of all these weeds first," said Tim. "Come on, Alice. Bring the trowel. I'll take the barrow and the spade."

So they began. They cleared away the weeds. They dug the garden well from top to bottom. Soon it looked very tidy and neat—but, oh, how bare! Not a plant was in it!

The two children went to their money-box and took some money to buy plants and seeds. It was such fun. They bought two double-daisy plants, one pink and one white. They bought three pansy plants, two yellow and one mauve. They bought six little packets of seeds—candytuft, Virginian stock, poppies, mignonette, nasturtium, and mustard and cress.

"We've plenty to do in our garden this week-end!" said Tim happily. "It's just the right sort of weather for planting things, Alice. Warm, and a bit showery."

How the two children worked that week-end! They planted the poppies at the back, then the candytuft, and then the mignonette. They put the nasturtium seeds down each side of the bed, and the Virginian stock at the bottom edge. They planted the double daisies and pansies in between the seeds, and right in the very middle they drew two letters. One was A for Alice and the other was T for Tim. They planted the mustard and cress seeds in the letters they had made in the soil.

Then they neatly covered up all the tiny seeds. Their gardening was finished for that week-end!

The weather was kind. The sun shone. The clouds sent down

gentle showers to water the seeds and make them grow. The double daisies and the pansies came out and looked very pretty.

In ten days' time all the seeds had popped up little green heads. How excited the children were! The seeds grew and grew. There were so many of them and they were so close together that Alice and Tim wondered if they were too crowded. So they asked the gardener to look at them. He said. "Ah yes! It's better to have a few strong and beautiful plants than scores of thin, weakly ones. You thin out those seedlings of yours, children, and you'll find they grow much better."

So the children thinned out their seedlings, except the Virginian stock which they wanted thick, and the mustard and cress. You should have seen the mustard and cress! It all grew up in a big A and a big T. It did look nice!

"We'll be able to have it for tea soon," said Alice, pleased. "Won't Mother be surprised?"

They weeded their garden well. They watered it when it needed it. They worked really hard. And one day Daddy came to look at it. "I expect it's a weedy, untidy little patch!" he said. But when he saw the lovely candytuft flowering there, and smelt the sweet mignonette and orange nasturtiums, saw the gay poppies and Virginian stock, and tasted the mustard and cress he *was* astonished!

"It couldn't be a better garden!" he said. "It's marvellous! I shall buy you each some really good garden tools now, because I see that you are real gardeners."

"Oh Daddy, how lovely!" cried the children, pleased. "Then we shall be able to garden really properly!"

They are going to choose their new tools to-day. They are very lucky—but they did deserve their reward, didn't they?

THE BIG BROWN COW

(STORY FOR PICTURE-SENTENCE CARD NO. 119)

"IT'S a lovely morning, Sue," said Mother. "Go out and play in the garden."

"I think I will *work* in the garden," said Sue. "I will take my trowel and go and weed the beds, Mother. Such a lot of weeds are growing there now."

So Sue ran to fetch her trowel. Then she went to weed the beds. Jip, the dog, came with her. But Sue did not want Jip.

"Go away, Jip," she said. "I don't want you. You tread on the flower-beds, and break down the flowers."

"Wuff-wuff!" said Jip. "I will be a good dog."

"You are not a very good dog in the garden," said Sue. "Look what your big feet have done—trampled on a pretty pansy plant. Go indoors, Jip."

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But Jip wouldn't. He lay down on the grass and watched Sue busily pulling up weeds. Sometimes she had to use a trowel if the weeds were very big.

Suddenly a big brown cow came walking down the lane. When she came to Sue's garden she put her head over the gate. She thought it looked a nice garden. She wanted to go into it and eat some of the plants.

"Moo moo!" she said, in a very loud voice. Dear me, how Sue jumped! She dropped her trowel and looked up. She saw the cow looking over the gate—what a big animal it seemed!

Jip saw the cow too and jumped up at once. He growled in a fierce voice and then ran to the gate and barked loudly.

"Bow-wow, brown cow, you must not come into the garden and trample down the flowers!"

"Moo moo!" said the cow, frightened of the barking dog. "I will go away!"

She turned away and went down the lane to the farm. She did not dare to come into the garden when Jip was barking so loudly.

"You are a good dog, Jip," said Sue, patting him. "I will let you stay by me when I garden now. You may have big feet that tread on the flowers—but you have a nice big voice too for frightening naughty cows when they want to come into the garden!"

So now Jip always helps Sue when she gardens, and he won't let any cow come and spoil the flowers, you may be sure.

THE BROWN OWL

(STORY FOR PICTURE-SENTENCE CARD NO. 120)

ONE night, when Peggy and Billy were asleep in bed, something woke them up. It was such a funny noise.

"Tu-whoo! Tu-whoo!"

"Oh!" said Peggy, sitting up in bed in a dreadful fright. "Whatever's that?"

"Let's listen," said Billy.

"Tu-whoo! Tu-whoo! Tu-whoo!" said the voice outside.

"I'm frightened," said Peggy, and she hid her head under the sheet.

"Cowardly girl!" said Billy, laughing. "Don't you know what that noise is, Peggy? It's an owl! You aren't frightened of a bird, are you?"

"I'm sure a bird doesn't have a voice like that," said Peggy.

"Come to the window and see," said Billy. "It sounds to me as if the owl is in the tree just outside our window."

The two children got out of bed and went to the window. There was a big round moon in the sky, and they could see the garden and the trees clearly. Just by the window was a big tree—and sitting on a branch was a brown owl, with a cat-like face and big round eyes, staring at the two children.

“ There you are, Peggy! ” said Billy. “ I told you it was only an owl! ”

“ Tu-whoo! Tu-whoo! ” said the owl solemnly. He was out looking for rats and mice, for he was hungry.

“ I know a piece of poetry about you, that I learnt at school! ” said Billy to the owl. “ Listen! ”

He poked his head out of the window and said the piece of poetry.

“ O round-faced owl you look so wise
With that big head and those great eyes.
And yet we think you never do
A thing but say “ Tu-whit, tu-whoo! ”

“ Tu-whoo! ” said the owl and he spread his great soft wings and flew silently away.

“ Good-bye! ” called Billy and Peggy. They got into bed and cuddled down.

“ Weren't you silly to be frightened of an owl? ” said Billy.

“ Well, I won't be, another time! ” said Peggy.

A GARDEN GAME

CECIL SHARMAN

Brightly

Key G# 2/4

VOICE *mf* This is how we spade the ground,

PIANO *mf*

A musical score for a song. The title 'Brightly' is at the top. Below it, 'Key G# 2/4' indicates the key and time signature. The score is for Voice and Piano. The Voice part has a melody with lyrics 'This is how we spade the ground,'. The Piano part has a simple accompaniment. The lyrics are: 'This is how we spade the ground,'. The piano part has a simple accompaniment. The lyrics are: 'This is how we spade the ground,'.

Musical score for a song. The score is written for voice and piano. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'Allegretto'. The score consists of two systems. The first system contains the vocal melody and the piano accompaniment. The second system continues the vocal melody and piano accompaniment. The lyrics are: "In our gar - den, in our gar - den. This is how we". The piano part features chords and single notes, with dynamics markings *p* and *mf*.

spade the ground, In our pret - ty gar - den bed.

Topic No. 61

The Bee

SECTION I: *THE TALK*

WE all know the busy, buzzing bee. We often see his little velvety body among our flowers, visiting each one, humming as he goes. He is a handsome little insect, dressed in black, brown and gold. The big bumble bee is handsome too, and his body is so hairy that it looks quite furry.

Why are the bees always so busy in the flowers? What do they do there? They are hardworking little creatures, busy all day long. They go to the flowers to find the nectar there. They change this to honey and use it for food for themselves and the baby bees. They also take some of the yellow powder or pollen that all flowers have. With the pollen and the honey they make a mixture called Bee-bread, and on this they feed the tiny bee-grubs in the hive.

The flowers are generous to the bees. They give them plenty of the sweet honey they need—and in return the bees do good work for the flowers. All flowers like to have the pollen powder from other flowers so that they may make good seed—but they cannot get other flowers' pollen without the help of someone who fetches and carries for them. The bee is their little pollen carrier. He visits a flower for honey, and as he crawls inside it he brushes against the pollen powder. Some falls on to his back. When he goes to the next flower some of this pollen is left there, brushed *off* his back as he crawls into the blossom. Then that flower can make good seed, for it has what it needs—pollen powder from another flower!

So, you see, the bee does good work for the flowers, and earns the honey he takes. If the bees did not visit the flowers and carry pollen powder from one to the other many flowers would make no seed at all, and would die out altogether.

Where do the bees live? Many of us have seen beehives—either the old-fashioned straw hives, or the white wooden boxes on legs which take thousands of bees. The hive is the bees' home. Inside is the *honeycomb*. (The teacher should procure a section of honeycomb to show the children. They will be most interested in it.)

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Look at this piece of honeycomb. The wooden parts were made by man, of course, and placed in the hive for the bees—but all this other part, these *cells* made of wax by the bees, were built up by the clever little insects. Count how many sides there are—yes, six to each one. Do you see the honey in each cell? It is stored there by the bees and carefully sealed over when full.

It would be fun to creep inside a beehive and see the bees there. There are so many of them, all busy, all working! Some are storing honey in cells. Some are feeding the young bee-grubs. Others are standing about with whirring wings, making a draught to keep the hive cool. Yet others are hunting about for bits of rubbish, for these might cause illness in the hive. It must be kept quite clean, and every bit of dirt is taken out of the hive and thrown away. The bees are clean and tidy little creatures.

We should see three kinds of bees in the hive—the little busy worker-bee, always at work—then bigger, fatter bees who do no work at all, called the drones—and last of all a great big long-bodied bee, the queen of the hive. She lays the eggs, and is always treated with great respect, just like a real queen. There is only one queen in a hive.

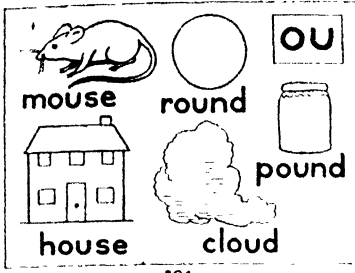
The queen lays eggs in empty cells. In three days the eggs hatch out into tiny bee-grubs. The bees feed them well, and the tiny grubs grow until they fill up the cell. The bees put a lid on the cell and shut in the little grub. It spins itself a cocoon and goes to sleep. Whilst it sleeps the grub changes into a bee, complete with wings. In just the same wonderful way the caterpillar changes into a butterfly whilst it sleeps. When the little bee is ready to come out of its cell it bites a hole in its cocoon-coat, opens the lid and walks out, ready to take its place in the hive and work with the others.

Perhaps you have heard of a *swarm* of bees. This happens when the hive becomes too full. The queen decides that the hive is too crowded, so she takes away a great many of the bees to find a new home. The bee-keeper follows the swarm of bees, takes them, and gives them a new hive. So he now has two hives instead of one! The bees in the first hive make themselves a new queen, and live as before.

We will look at the bee's marvellous body when next we see the little humming creature. It has two pairs of wings, and, when the bee flies, it fastens them neatly together with rows of tiny hooks! It has a wonderful tongue to take the honey. We can see it putting out this long tongue if we watch it whilst it visits a flower.

The bee's body is covered with hairs, and with these it brushes the pollen from the flower's stamens (where the powder is kept). Look at a bee's hind legs, and you will see that on them it has neat pockets in which it can pack and carry the yellow pollen powder. These pollen pockets or baskets are fringed with stiff hairs and the bee uses these to comb off the pollen from its body into the leg pockets. Watch the bees this summer, and you will often see them doing this.

The bees make a great deal of honey in the summer—enough for



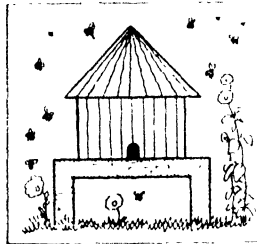
804

3	4	3	9
+3	+2	+5	+5

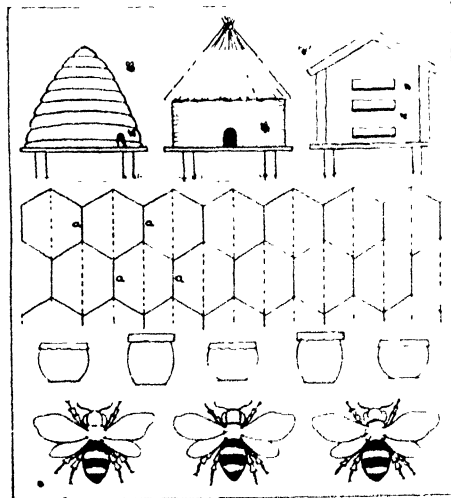
811

3	4	5	6	0	8
+1	2	2	3	5	1

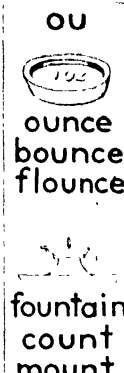
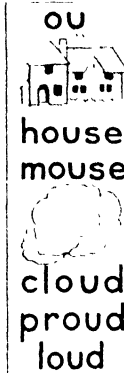
812



814



815



805



The busy bee makes
honey for me



806



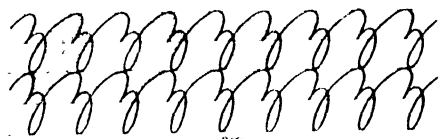
Buzz-buzz, I have found
some honey in this flower

807

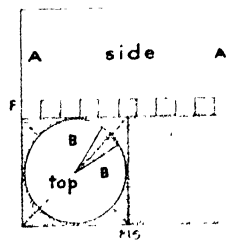
zzz buzz buzz zzz
I I I like honey

809

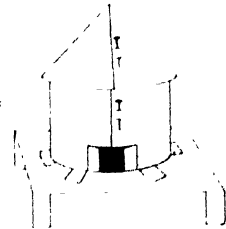
808



816



815



816

Figs. 804-816

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themselves to feed on, enough to feed the bee-grubs and enough to last them all the winter through too, when there are no flowers blooming to give them nectar. They make so much honey that there is plenty over for us as well, and we *do* enjoy our bread and butter when Mother spreads it with honey!

SECTION II : ORAL COMPOSITION AND LANGUAGE TRAINING

- (1) **L**ET the children talk about the bees they have seen buzzing about the flowers in the parks or gardens on summer days.
 - (2) Let them describe the bee's coat—pretty velvet coat—black, brown, gold.
 - (3) Let the children imitate how the bees hum as they fly from flower to flower.
 - (4) The bees are not playing but working. Let the children tell about the work of the bee. They are going to market to the flowers to get honey and flower-dust or pollen.
 - (5) Let the children tell how the bee gets honey from the flowers—his long tongue.
 - (6) How he carries his honey and pollen. A little bag inside him for honey; the pollen goes in little “baskets” which are deep grooves on his legs.
 - (7) How he pays for his honey. He brings flower-dust from one flower to another. This new pollen makes the seeds grow better.
 - (8) Let the children tell about the bees' home—the wonderful beehive. What is inside it? The six-sided boxes made of bees' wax. What is in them? Their name—honeycomb, etc.
 - (9) The queen bee, the baby bees or grubs, the workers.
 - (10) Bees work so hard that there is plenty of honey for themselves and for us.
 - (11) Let the children think of the ways in which the bee is like the butterfly—both were once eggs and grubs or caterpillars. Three parts to their body, six legs, wings, etc. Teach the word *insect*.
 - (12) Let the children look carefully at the coloured picture and tell all they see—the beehive—the bee—getting honey from a flower, brushing pollen off his back, etc. Let them notice especially the lovely colours of the bee.
 - (13) Read to the children these rhymes and teach some:

(1) BEES

The bees find honey in the flowers,
And juice to make their wax;
They sometimes look like baker boys
With flower-dust on their backs.

Outside their hairy hinder legs
 Queer little baskets grow,
 For carrying the flower-dust
 They gather as they go.

I love to watch the honey bees
 Buzzing around their hives;
 In summertime, the whole day long,
 They lead the busiest lives.

UNKNOWN.

(2)

The bees are in the herb-border,
 The bees have left the hive O,
 The bees are in the flower-beds,
 The garden's all alive O!

As I walked down the garden path
 I heard the foxgloves humming,
 I heard the roses saying buzz,
 And peonies mum-mumming.

Each blossom murmured soft its song,
 And when I stood and spied it
 I saw that every flower at heart
 Had got a bee inside it.

The bees have left the herb-border,
 The bees are in the hive O,
 And so the combs their honey get,
 And gardens keep alive O!

ELEANOR FARJEON.

(From *The Country Child's Alphabet.*)

SECTION III : READING PREPARATION

(1) *Ear-training in Sounds or Phonics*

(a) **R**EVISE the sound of *z* as in *zeal*. Tell the children to put the tongue against the palate. Let them say *zig-zag, zoo, zebra*. Let them think of words where the *z* sound comes in the middle or at the end—*buzz, sneeze, freeze, breeze*.

(b) Remind the children of the "*cow*" *ow*. Let them say some words to be written on the board, *bow-wow, flower, shower, down*.

(c) New phonogram, *ou* in *house*. Print *ou* on the board. Let the children find out the sound by the pictures (Fig. 804). Remind them of the similar sound recently learned, *ow* in *cow*. The two sounds are just the same, so the children must make a list of the words containing *ou* that sound like *house*, from their reading books. Write some more words on the board for the children to read. *Sound, out, scout, about, loud, proud,*

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ground, mound, found, bounce, ounce. Write sentences on the board containing these words for the children to read :

The beehive is the *house* of the bee.

Bees buzz *round* the hive.

A *pound* of honey, an *ounce* of sweets.

I like to *bounce* my ball.

The bees buzz *loudly*, I like the *sound*.

(2) Word Recognition

Continue the use of flash cards to encourage the quick recognition of words, phrases and sentences. Teach *busy, honey, and comb* as "Look-and-say" words. Children must learn to say them and spell them. Point out that *b* is a silent letter in *comb*. Show these words from time to time on the flash cards until the children recognise them. Some children will need much more practice than others.

Various games can be played with the flash cards. The teacher places a number of flash cards face downwards on the table. Each child in turn picks up a card and pronounces the word on it, at the same time showing it to the class.

(3) The Sentence Method

Let the children give sentences about the bee. These can be arranged, and written on the board to form a story. The story of the bee is worth writing on a reading-sheet for future reading, especially if a picture or pictures are added. Children will enjoy re-reading their story.

The following are examples of sentences that may be given by the children:

"Here is a beehive. It is the house of the bee.

The busy bees are coming home laden with honey.

There is one sucking honey from a flower.

His hairy body is covered with pollen. He will brush it off with his back legs. Can you see the brush on this leg?"

Tell the children the story of Jimmy who would tease the bees. He tried to lift their *house* up to see what was inside, then all the bees came *out* and drove him away. Poor Jimmy shouted and ran to his *house*. Let the children retell the story. Let them try to give sentences in the story containing words with the *ou* sound—*shouted, loud, out, about*, etc.

Show them picture-sentence card No. 121. Let them talk about it. They will like to see naughty Jimmy and the bees flying *about* him.

Read them the sentence underneath:

"When the bees flew out with a buzzing sound Jimmy ran away shouting loudly."

Teach this sentence in the usual way. Each child must read it carefully, noticing the sound of *ou* in *out, sound, shouting and loudly*.

Remind them also of the *h* sound in *when* and the *oo* sound in *flew*. Let them notice the *j* sound in *Jimmy*. Some little ones are inclined to confuse *j* and *z*. They can hear the difference in *Jimmy* and *buzzing*.

Let the children dramatise the story. Some can pretend to be bees and hide under a table, then Jimmy comes along to peep in at them and they all “fly” out humming and drive him away.

Tell the children the story of how Bobby and Wendy went to buy some honey for tea. Let the children tell what money Bobby and Wendy were given, and how carefully they *counted* it. What had they to buy besides honey? A *pound* of tea, a *pound* of rice, and an *ounce* of sweets for themselves. The children will like to retell the story.

Show them picture-sentence card No. 122. Let them look at it. Let them tell what they think is in the different tins and jars on the shelves. What kind of shop is it? Let them point out Wendy and Bobby. Why does Wendy feel very proud?

Explain to the children if necessary the difference between a *pound* and an *ounce*. Show them a pound of tea and an ounce of sweets.

Read them the sentence underneath the picture. It tells what Wendy is saying:

“We want a pot of honey, an ounce of rice, an ounce of tea, and a pound of sweets for Bobby and me,” said Wendy proudly.

Teach the children the sentence in the usual way. Let them tell what mistake Wendy made. What did their mother really want them to buy?

The sentence must be carefully read by each child. Let them notice the phrase *an ounce*. They must not run these two words together. Tell the children that *a* becomes *an* before a vowel—thus: *an apple, an egg, an ink bottle, an ounce, an umbrella*. While some children illustrate the sentences others can read.

Write sentences from the stories on the board for the weaker group to read. Choose sentences containing words like *house, pound, found, count, etc.*, etc.

Revise picture-sentence cards Nos. 98, 108, 114 and 120. Let the children continue individual work in some of the ways suggested.

(4) *Word Lists and Spelling*

Let the children make word lists for words that contain the “*house*” *ou* as in Fig. 805. The teacher herself can also make lists for word drill. If the children learn to associate these words they will remember how to spell them. Whenever they hear them they must think of the *ou* in *house*. Let the children read the words in columns from time to time, and use them in sentences. They will build up lists in their spelling books as they find the words in their reading books or on their sentence cards.

SECTION IV : WRITING

(1) **W**RITING some words and phrases and illustrating them: *house, mouse, cloud, a pot of honey, an ounce of sweets.*

(2) Some sentences as in Figs. 806 and 807. Many children will like to write their own sentences about the bee, and illustrate them.

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(3) Let the children copy all the words beginning with *b* on a certain page of their reader.

(4) Continue joined handwriting. Revise letters already taught. Show them a new form for capital *I* (Fig. 808). Let them watch it being drawn on the board. Let some children try it on the board. Let them write sentences telling what they like, as in Fig. 808.

Show the children how to write the letter *z* (Fig. 809). Let them notice that it begins like an *n*. Let them practise it on the board, then let them copy Fig. 809. The children must be careful how they join *b* and *u*.

A Writing Pattern (Fig. 810)

Rows of *z*'s make a pretty writing pattern as in Fig. 810. This pattern helps freedom of movement.

SECTION V : NUMBER

(1) **C**OUNTING or notation exercises. Counting in 4's to 100. Let the children use small drawings instead of apparatus. Many children will be able to count in 4's to 48, but they find the bigger numbers difficult. Continue practice in counting in 2's and 3's.

(2) Continue further practice with sum cards like those given.

(3) Oral work in tables; addition and subtracting, dividing, grouping, etc. The mental questions must be varied, thus:

(a) In a box there are 8 gloves. How many pairs?

(b) There are 2 rows of dolls in a shop, with 5 in each row. How many in 2 rows?

(c) Get a ruler and draw a line on your paper 4 inches long.

(d) Count in 5's to 40.

(e) Anne had 4 pennies. She bought a pencil for 2*d.* and her father gave her 3*d.* How much money had she then?

And so on. Oral work is of great importance.

(4) Let the children do some addition sums in the form shown in Fig. 811. Children also enjoy long addition sums as in Fig. 812. They are treated as single combinations as there is no carrying. *See that the child always begins at the right.*

SECTION VI : DRAWING AND HANDWORK

(1) *Free Expression Work*

FREE expression work of bees and their hives, or any picture they like.

(2) *Drawing to help Writing, Number and Observation* (Fig. 813)

(a) A row of beehives—different shapes.

(b) The honeycomb showing the little six-sided boxes that contain honey.

Let the children crease their paper as shown in Fig. 813 and draw a row of points along the top, then a row little farther down as in Fig. 813. The points that come nearest together are joined to form the box by the lines "a, a." It often helps the children if they draw the joining lines "a" before they begin to draw the second row of zig-zags in each case. They can space their rows of zig-zags better and get their points in the correct position. It is easy for them to make the strokes about the same length.

(c) A row of honey pots or jars.

(d) A row of bees—especially to show the 3 parts of the body and the 6 legs.

(3) *Clay Modelling*

Honey jar. Let the children make a ball and then a cylinder. Roll between the palm of the hand and the board. Tap the two ends to make them flat. It will please the children if a piece of thread is tied on the top of the jar, and a paper label fastened on the front.

(4) *Paper Cutting*

Beehive. Any of the shapes shown in Fig. 813 can be cut from yellow paper, and the stand of brown paper as in Fig. 814, grass, green; bees, brown.

(5) *Paper Modelling*

A beehive. Give each child a square of paper. Fold it in half and cut it. One half makes the sides as A, A in Fig. 815. Fold up a strip F, F along the bottom, make cuts along this strip and cut off every other flange as in Fig. 815. The remaining flanges (Fig. 816) are used for pasting the hive to the stand (a small cardboard box). Pin A, A together and cut a small door (Fig. 816). The other half of the square is halved again as in Fig. 815. Draw a circle on it. The diagonal lines will help. Cut it as shown in Fig. 813; pin B, B together. Fig. 816 shows the finished beehive. It can be suitably coloured.

SECTION VII: *DRAMATISATION, MUSICAL ACTIVITIES, GAMES, ETC.*

(1) *Dramatisation*

THE Game of the Bees. Some children form a circle to represent the beehive. Five or more children are chosen as bees to go in the hive. The rest of the children walk round the hive repeating:

Here is a beehive,
But where are the bees?
Hidden away,
Where nobody sees.

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Then the "bees" begin to creep out one at a time while the children repeat:

Soon they'll come creeping
Out of their hive,
One, two, three, four, five.

"Buzz! buzz! buzz!" say the bees as they suddenly fly away to the flowers to get some honey, while the children sing or say:

Oh, say, busy bees
Whither now are you going?
Whither now are you going,
To work or to play?

And the bees sing or say this answer:

We are bound for the garden
Where flowers are blooming,
For we must be gathering
Sweet honey to-day.

The children represent different flowers. After the bees have gathered some honey, they fly back into the hive again.

(2) Songs

(a) "A Song of Sixpence." *Song Time* (Curwen).

(b) "Mr. Bumble-Bee." See music on pages 912-913.

SECTION VIII: STORIES

THE BUSY BEE

(STORY FOR COLOURED PICTURE)

ONCE upon a time there was a little boy called Mike. He used to play in his lovely flowery garden and watch the butterflies and the bees. He thought the butterflies were beautiful, and he thought the bees worked very hard. The butterflies played all day.

One afternoon when it was very hot and sunny Mike sat on the grass by a flower-bed and watched a little brown bee buzz in and out of the Canterbury bells.

"Zzzzz!" said the bee, stopping to look at Mike. "How you stare! Zzzzz!"

Mike was surprised to hear a bee speak. "You seem very busy," he said. "It is fun to watch you. I would like to be a bee for a little while and go buzzing and humming about as you do, sipping honey and having a fine time in the sun!"

"Well, you shall have your wish!" said the bee. He flew to Mike and buzzed first in one ear and then in the other. Mike shut his eyes sleepily. Was he asleep? What was happening?

"Zzzzzzzz!" said the bee loudly, and Mike opened his eyes—but what a surprise for him! He was tiny—as tiny as the bee! The flowers

seemed enormous—and what lovely smells came from them, so sweet and delicious! Mike spread his wings—yes, he really had wings—and flew straight into a big Canterbury bell flower. He was a bee! He had a long tongue that he could uncurl and put down into the heart of the flower for the sweet nectar there. How lovely it tasted!

The flower spoke to him. “You have sipped my honey, bee. Now take away, on your back, some of my yellow pollen, please. Take it to the next Canterbury bell, and leave it there. It will make good seed then! That shall be your payment for the honey I give you!”

So Mike flew into the next flower and left some of the pollen there from the first one. The little bee who had first spoken to him flew up beside him with a loud buzz.

“Would you like to come and visit my hive? It is a wonderful sight to see a busy bee-town!”

Mike was excited. He flew off with the bee and soon came to the white wooden hive. At the bottom was a small entrance. The bee led the way and Mike followed. Many bees were going in and out. The hive was crowded. It was dark, and smelt of honey.

“See,” said the bee, showing Mike rows upon rows of cells made of wax. “We make this honeycomb ourselves. Do you see these six-sided cells? We store our honey in them, and when the cells are full we seal them over so that the honey is safe.”

Mike walked up to some cells that seemed to have something else in them, not honey.

“What is in these cells?” he asked.

“Bee-grubs are there,” said his little guide. “Our queen lays eggs in some of these cells, and they hatch out into grubs. We feed them for three days on jelly and on bee-bread—a mixture of pollen and honey—and then they spin themselves a little cocoon and sleep for a while. When they wake up, they are bees!”

“Where is the queen-bee?” asked Mike.

“Look! Here she comes!” whispered the bee. “Get to one side. Don’t stand in her way. She is very wonderful and we think a lot of her.”

A big long-bodied bee came along and went to an empty cell. She meant to lay an egg there. All the bees stood on one side and gave her room as she went by. She was a very great person, to them.

The bees in the hive were so busy. Some were dustmen and ran about picking up bits of dirt to take away. Some whirled their wings like electric fans, to keep the air in the hive cool. Others were feeding tiny bee-grubs in the cells. No one seemed to play or waste time—except some rather big fat bees that wandered here and there and did nothing.

“Those are the drones,” said the little bee. “They don’t do any work at all. In every hive you find drone bees. It is better to be a working-bee. It must be very dull to do nothing all day long!”

“How do you bring the pollen powder home?” asked Mike.

“You said you made the bee-bread of honey and pollen-powder.”

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"I have pockets in my legs," said the bee. "So have you, now that you are a bee. Look at them. Do you see those hairs on your legs too? You can use those as a comb and comb the pollen off your body into your pockets easily."

Mike was pleased with his pollen-pockets. He had a good look at them. "I shall keep all kinds of things there, as well as pollen," he thought. "They will be most useful pockets. I'll keep my top there—and my marbles. Let me see—where did I leave my marbles? I'll go and see."

He crawled out of the hive. He flew towards the Canterbury bells—but how heavy he felt. His wings would not bear him—he fell down—and down—and down! Bump!

Mike awoke. He had been asleep—or hadn't he? A little bee was buzzing round his head. Was it the one who had worked magic on him and changed him into a tiny bee a little while before?

"Are you my bee-friend?" asked Mike.

"Zzzzzzz-zzzz-zzzz!" said the bee, and flew away.

"Well, thank you very much for showing me so many things!" Mike shouted after him. "I do know a lot about bees now!"

JIMMY AND THE BEES

(STORY FOR PICTURE-SENTENCE CARD NO. 121)

JIMMY was a tease. He pulled the cat's tail and made her mew. He pulled the dog's ears and made him whine. He pinched his little brother's arm and made him cry. It was really very naughty of him.

But one day he teased something and was well punished. He went to spend the day with Auntie Lizzy. She had a lovely garden. At the bottom was a row of beehives. They were made of straw, not wood, and bees flew in and out all day long.

Jimmy went to watch them. He saw that they had a way in at the bottom of the hive. They flew down to it and walked in.

"I'll give them a fright," thought Jimmy. "I will poke them with a stick."

So first of all he poked the little doorway with a stick, and frightened the bees. Those that were inside did not dare to come out and those that were outside could not go in.

Jimmy was pleased to hear them buzzing in fright. "I wonder what their house is like inside," he said to himself. "How can I find out? The doorway is too small for me to peep inside; I know! I'll lift up the house and look inside that way. How scared the bees will be when I lift up the hive! They will think there is an earthquake!"

Jimmy lifted up a hive—and oh dear, oh dear! how quickly he put it back again—for a great crowd of bees rushed out at once and flew at him! They carried stings in their tails and they flew to sting Jimmy.

One stung him on the hand. One stung him on the leg. Another stung him on the neck.

When the bees flew out with a buzzing sound Jimmy ran away shouting loudly. His Auntie Lizzy ran to see what was the matter.

"The bees would not tease you if you did not tease *them*," she said to Jimmy. "They are teaching you a lesson, Jimmy. See that you learn it well!"

Jimmy did learn his lesson. He doesn't tease anything now! He is a much kinder little boy.

WENDY'S SHOPPING

(STORY FOR PICTURE-SENTENCE CARD NO. 122)

WENDY was pleased because Mother said that she and Bobby could go shopping by themselves.

"What do you want us to buy, Mother?" asked Wendy. "A pot of honey, a pound of rice, a pound of tea, and an ounce of sweets," said Mother. "The sweets shall be your reward for doing the shopping!"

"Oh, thank you!" said Wendy and Bobby, joyfully. Mother gave them some money. The children counted it carefully. They must not lose any of it. Wendy took a basket and off they went to the grocer's.

"What can I do for you this morning?" asked the grocer.

"We want a pot of honey, an ounce of rice, an ounce of tea, and a pound of sweets for Bobby and me," said Wendy, proudly. It was such fun to be *really* shopping for Mother.

The grocer looked puzzled. "Are you sure that is what your mother said?" he asked.

"Oh yes," said Wendy. "Can we have a *blue* jar of honey, please? And for the sweets we would like some peppermints."

"Very well," said the grocer. He took down a blue jar of honey. He weighed out an ounce of rice—such a tiny packet! An ounce of tea was just as tiny. But a pound of sweets was a lot. Oh, what a big bag they were put in! Wendy was surprised to see so many.

"We *shall* have a feast, Bobby," she said. "Come on—we'll go home now."

So home they went with the basket. But *how* Mother laughed when she took the things out of the basket!

"You silly children!" she said. "You have got an *ounce* of tea instead of a pound—and an *ounce* of rice instead of a pound—and a *pound* of sweets instead of an ounce! Now you will have to go back to the grocer and tell him your mistake. You should listen more carefully when I give you shopping to do."

"Oh dear!" said Wendy. "I thought it seemed rather a lot of sweets, Mother! Never mind—we'll run back and get things right this time!"

"So back they ran—and after that they didn't make any mistake at all. Weren't they funny?"

MR. BUMBLE-BEE

ENID BLYTON

CECIL SHARMAN

Easily, without hurry

Key $A\flat$ maj. \parallel : : | : : | s_1 : l, : s, | t, : s, : t, | d : t, : d | r : - : r |

VOICE

Dust-ed with yel-low, The bum-ble-bee comes, A

PIANO

pp (legato) pp

$\parallel m$: d : m | f : m : r | m : d : m | s : - : r | r : m : r | d : - : d |

good na-tured fel-low, Who buz-zes and hums, He squeez-es him-self, In

$\parallel t$: d : t, | l, : - : l, | d : l, : l, | m : - : d | l, : - : s, | d : - : l : - : -

snap-dragons small, Where ev-en an elf, Could scarce-ly crawl.

Mr. Bumble-Bee (cont.)

♩ : : | : :s, |s, :l, :s, |t, :s, :t, |d :t, :d |r :- :r |

The hol - ly - hocks near, And the fox - gloves, too, Are

p

||m :d :m |f :m :r |m :d :m |s :- : |r :m :r |d :d :d |

hap - py to hear His "How-do-you-do?" Stead-i - ly hum-ming, His

||t, :d :t, ||, :- :- |d :l, :l, |m :d : |l, :- :- |s, :- :- |

work - he does, List - en he's com-ing - Buzz, Buzz,

pp

pp

||d :- :- | :- :- | :- :- | :- :- | :- :- | :- :- | :- :- | :- :- |

Buzz.

ppp

Topic No. 62

The Railway Station

SECTION I: *THE TALK*

WHAT a busy, exciting place a railway station is! Who has been to one? It is fun to go there and see the big trains steaming in and out. They whistle and puff, and make such a noise as they come in and out of the station.

At a railway station people either get on the train, or get out of it. That is what a station is for—a place where a train stops so that people may get on or off. No one is allowed to get out of a train anywhere else. They have to wait until the train reaches a station and stops.

What do we do when we want to catch a train? First of all we find out at what time the train reaches the station so that we may know when exactly to be there. We get there a few minutes before the train is due, so that we may buy our tickets.

The tickets are sold at the booking-office. There is a man there called a booking-clerk, and he sells us our tickets. If we could peep into his little ticket-room we should see that he has hundreds and hundreds of tickets all neatly arranged on shelves. Each ticket has the names of two stations on—the name of our own station that we are setting out from, and the name of the station we are going to. The clerk asks us where we want to go to, and we tell him the name of the station we want—Dover—Newcastle—London—Birmingham—Southsea—whatever it may be. Then he takes down the right ticket, tells us how much it is and gives it to us. We pay him for it and go to the platform to wait for our train. Before we are allowed on the platform we have to show our ticket to the ticket-collector. He clips it to show that he has seen it, and then we go on to the platform. No one is allowed on a train without a ticket.

It is great fun to wait for the train. There is such a lot to see! There are many lines running by the different platforms and perhaps trains go through the station without stopping, making a great noise as they go. We may see a signal-box not far off where a busy signalman pulls long handles, or *levers* that work the signals up and down. A signal that is up stops a train. One that is down says "Go on!" to the train. The

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signalman has to be very careful to work his signals properly or there might be an accident.

It is fun to watch the signals going up and down. At night they have lamps. When a lamp shows red the driver of a train stops. When the lamp shows green the driver knows that it is safe to take his train on again.

Sometimes, when we go away, we take a great deal of luggage with us—trunks, boxes and bags. Then we have to ask a porter to see to it for us. We ask him to label it, and he sticks on our boxes and bags labels that tell the name of the station to which we are going. The big luggage is put into the guard's van at the end of the train, and the guard sees that it is put out at the right station. We can take our small luggage with us in the carriage. The porter wheels our luggage away on a truck. He needs a very strong truck or barrow, for often our trunks are heavy.

If we have a long time to wait for our train, and the weather is cold, we go into the waiting-room. This is a room where people may wait comfortably. There are seats for them, and in the winter-time there is a fire. If we want something to eat or drink, we shall be able to get what we need at the refreshment room, if the station is big enough to have one.

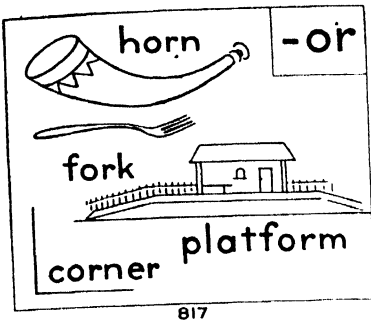
At most stations there is a book-stall where we can buy papers or books. People like to read in the train, so the book-stalls do a good trade. We like to look out of the window and see all the things that are going by—but on a long journey our fathers and mothers like to read.

What else do we see on the station? There may be a weighing machine to tell us our weight. There may be other machines that will give us cigarettes or chocolates if we put in money. There are big pictures of all the pretty places we can see if we travel. There are maps of the railways and there are big time-tables which tell us the times of all the trains that come and go from our own station. We need never be dull on a railway station. There is always plenty to look at.

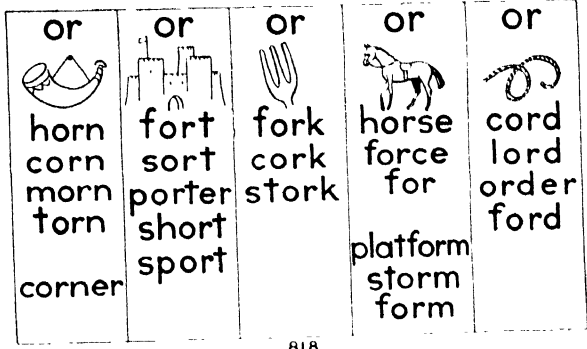
The big clock tells us when to expect our train. This is always kept just right so that people may know the exact time. The station-master knows that it would not do to have his clock fast or slow. The trains would not run to time if the clocks were wrong.

How do we cross the station to get from one platform to another? We have to use the foot-bridge. We must not cross over the line. We might be knocked down by a train if we did. Only the porters are allowed to run across the line. They know when to expect a train or not. We run over the bridge—up the steps, across the bridge, down the steps and on to the opposite platform.

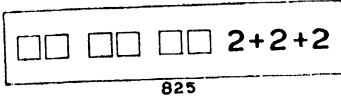
At last our train comes in—puff-puff-puff. It slows down and stops. Carriage doors open and people get out. The guard jumps out and porters take luggage from the van. People get into the carriages and the porters slam the doors. We get in too and wave good-bye to our friends. We are off on our railway journey. What fun! "Good-bye!" we call, "Good-bye!"



817



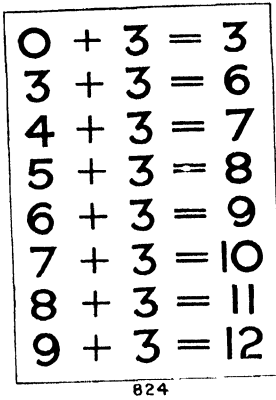
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825



819



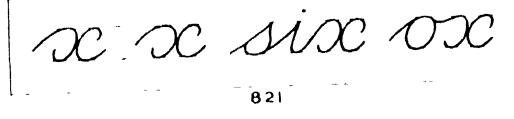
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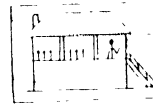
820



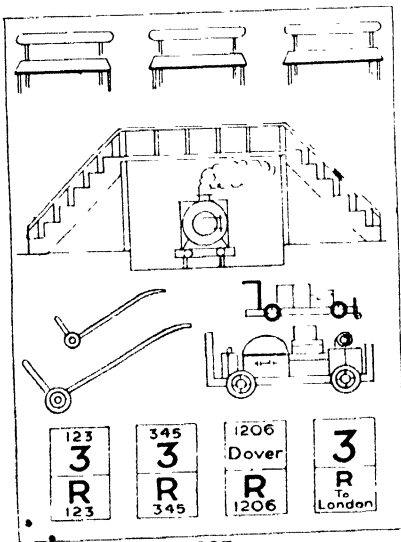
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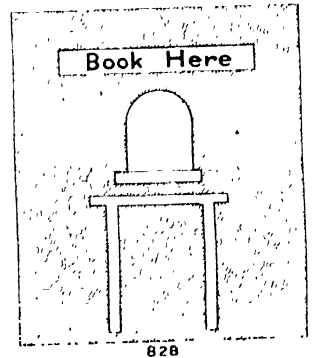
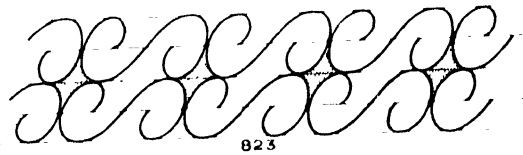
821



822



827



FIGS. 817-829.

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SECTION II : ORAL COMPOSITION AND LANGUAGE TRAINING

(1) **L**ET the children talk freely about the railway station. Let them try to tell what a railway station is—a place where people get on a train or get off a train.

(2) Inside the station. (a) Booking-hall. Here the passenger buys his ticket. Help children to realise the number of tickets and how orderly the booking-clerk must be. Let them describe the booking-office. Where is it? Why is there a rail in front of it? etc., etc.

(b) Platform—where passengers wait. Glass roof, several platforms, foot-bridges.

(c) The waiting-room. Let the children describe it.

(d) Book-stall.

(e) Refreshment rooms, etc.

(3) What one can see when waiting for a train.

(a) Porters, trucks, luggage of all kinds.

(b) People hurrying about, ticket collectors, boys selling papers, etc., etc.

(c) The signal at the end of the platform, going up and down. A signal-box sometimes.

(d) A big clock, weighing machines, etc.

(4) People who work for us on the platform, the man who sells tickets, the ticket-collector, porters, station-master, men who tap the wheels of the train to see that they are not broken, etc., etc.

(5) The children will find plenty to talk about in the coloured picture.

(6) Teach these rhymes:

(1) THE STATION

The station is a busy place,
With miles and miles of trains,
That run all day and every night
And even when it rains.

There're lots and lots of people there,
With bags and boxes too,
And lots of men to carry them,
All dressed alike in blue.

And when you hear the whistle blow,
Along there comes a train,
And everyone calls out good-bye,
And kisses me again.

K. PARSONS.

(From *Little Gem Poetry Books. Infant Book.* Bell.)

(2) THE SIGNALMAN

The signalman leans from his box on high
 And waves his hand as the trains go by;
 One pull at his handle will stop them dead,
 Another will change green lights to red.
 He's pulling those handles from morn to night,
 And it's all his doing that trains go right.
 A signalman bold I'd like to be,
 And wave my hand to the 7.3.

E. V. LUCAS.

SECTION III: READING PREPARATION

(1) *Ear-training in Sounds or Phonics*

- (a) **R**EVISE the phonograms *ar*, *ir*, *er* and *ur*. Remind the children that letter *r* changes the sounds of *a*, *i*, *e*, *u*. Write these words on the board for the children to revise:

tart	fir	fern	purse
dart	bird	porter	nurse
part	third	duster	turn
start	skirt	paper	burst

(b) Show the picture of a horn (Fig. 817). Let the children leave out the first and last letters and so arrive at the new phonogram *or*. Print on the board the words: *or*, *horn*.

Let the children say both and try to find out what gives the second *o* a different sound. They will see that the letter *r* following *o* has altered the sound, so that now we must think of *or* as one sound. *R* changes the sound of all the vowels, *a*, *e*, *i*, *o*, *u*.

Ask for words containing this sound. Help the children to give the right words by suggestions—*horse*, *stork*, *thorn*, *short*, *cord*, *sort*, *sport*, *fort*, *morn*. Let them use some of the words in sentences: The box on the platform was tied with strong *cord*. I missed the train in the *morning*. I like school *sports*.

(2) *Word Recognition*

Continue the use of flash cards. Revise especially as "Look-and-say" words: *give*, *one*, *once* and *gone*. Let the children tell what shape their mouth takes when they say *one* or *once*. It is round like an *o*. This may help them to remember the first letter. Remind them of the soft sound of *c* in *once*. The children learn the words by saying them and spelling them. Some may know these words. Use the flash cards as a test. See how quickly the children can recognise these phrases and sentences:

* Give me a fork. A cake for tea. Milk for supper. Once upon a time. He is here. He has gone.

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(3) *The Sentence Method*

Let the children give sentences about the railway station ; some of these may be made into a little story.

“ We went into the booking-hall to get our tickets.

We put our money through a little hole.

The collector called ‘ Tickets please ’ when we went on to the platform.

I put a penny in the slot to see how heavy I was.

Mother sat on the seat.

Amy looked in the waiting-room.”

And so on. They can choose a title for their story, for example: “ What we did at the Station.”

Tell the children the story of Tom, Dick and little Dot, and how they tried to buy tickets for the seaside. Let them retell the story.

Show them picture-sentence card No. 123. Let them talk about it. It shows the booking-office. Read them the sentences at the side. Dick is speaking:

“ Please, Mr. Porter, we want five tickets for the seaside. We are getting them for Daddy and Mother, so give them to us quickly before Daddy comes.”

Teach this sentence in the usual way. Let the children notice the sound of *or* in *porter*, *for* and *before*. Let them notice how *Mr.* is written. They have probably seen it on their fathers’ envelopes. Dick did not know what to call the man who sold tickets, so he called him Mr. Porter. Ask the children what work the porters really do. Point out the long *e* sound of *ea* in *please* and *sea*. They have already learned *Mother*, *want*, *comes*, *give* as “ Look-and-say ” words, but these words may have to be revised. The other words they will probably know.

Let the children dramatise this story. One child can be the booking-clerk; the rest can come and buy tickets. This play will help arithmetic if the “ booking-clerk ” sells tickets for 1*d.*, 1½*d.*, 2*d.*, 2½*d.*, etc. The children can be given cardboard coins, and strips of paper can be cut out for tickets. Let the children play this game in the arithmetic lesson. It introduces some quite difficult problems; for example, a “ mother ” has to buy four 1½*d.* tickets for herself and three children. How much money must she spend ?

Revise picture-sentence cards Nos. 101 and 102.

Tell them the story of Dan, whose father worked the signals. One day his father took him to see the signal-box. Help the children to retell the story. Dan’s father told him how he worked the signals by pulling long handles called levers.

Show them picture-sentence card No. 124. Who is the man in the picture ? What is his little house called ? What are the long handles he is pulling called ?

Read them these sentences:

The engine obeys my orders. When the signal is up it means “ Engine, you must stop.” When I pull the lever over the signal drops. This means, “ Engine, you may start again.”

Let them all read the sentences together. Dan's father is speaking.

Let them notice the sound of *or* in *orders*, and the sound of *er* in *orders*, *lever*, *over*. *Engine* has already been learned as a "Look-and-say" word (Topic 26, First Year's Work). *Obe*y is a new word, but the first sound is easy. The word *signal* the children can get by sounding the letters.

Let some children come out and hold their arms out like signals ; other children are trains. They stop or go on according to the signals. One child can pretend to be a signalman in the box working the signals.

Let the children do individual work in the ways already suggested. It will help the weaker children if sentences from the story are written on the board for them to read. Choose sentences containing words with the *or* sound—*platform*, *morning*, *order*, *corner*, *short*, *porter*, *cord*, etc. Go over also some word lists with these children.

(4) *Word Lists and Spelling*

Let the children make lists of words containing the phonogram *-or* from their primer or reader for their spelling books, as in Fig. 818. The teacher can also make a list for class use. Children like to see these lists grow.

SECTION IV : WRITING

(1) **M**AKING word lists in spelling books.

(2) Writing words and illustrating them : *platform*, *horn*, *horse*, *porter*, *cord*.

(3) The careful copying of some sentences (Figs. 819, 820).

(4) Let the children write their father's name and address, beginning Mr. Brown . . .

(5) Continue to teach joined handwriting. Revise letters and words already taken. Show them how to join letter *x*. It is like two *c*'s back to back, but one is upside down. Let them copy Figs. 821 and 822.

Children often need help in spacing their words. Teach them that the distance between words is little more than the space of one small *a*.

A Writing Pattern (Fig. 823)

Rows of *x*'s make a pretty pattern. Encourage the children to make their *x*'s in an unbroken line, i.e. without lifting their pencil from the paper. Some children may like to try their own patterns. Let them colour any portions they like. It is often the colouring that makes the pattern.

SECTION V : NUMBER

(1) **C**OUNTING Exercises. Counting in 5's to 60 (for revision of telling the time). Counting backwards from a given number.

(2) Mental questions on numbers to 10 and on the addition of 2 units under and over 10. The children must know the numbers to 10 so

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thoroughly that they know at once whether, when two numbers are given them, they must make the bigger unit into 10 or not.

(3) Sum slips for practice in addition of 2 units whose sum is more than 10, and subtraction of units.

(4) Revise addition tables learned. Include in the oral work questions the answers to which lead to the addition table shown in Fig. 824. Set this addition table out clearly on a piece of cardboard so that the children can refer to it frequently.

(5) Give children counters and let them group them in 2's as far as 12. Let them count in 2's, first from 2 to 12, then backwards from 12 to 2. Draw 6 tickets in groups of 2 (Fig. 825). Let the children set this down as an addition sum. See if the children can suggest another way of writing $2 + 2 + 2$. Here they have three 2's added together. Ask what three 2's are—6. Show them again the slanting cross (Fig. 826), which means taking the same number several times (multiplication). Thus 2 taken 3 times or $2 \times 3 = 6$. Put 2 taken 6 times or 2×6 on the board, and let the children write down what it means, $2 + 2 + 2 + 2 + 2 + 2 = 12$, or $2 \times 6 = 12$. Help the children to see that multiplication is a short way of doing addition. Let them do a good deal of practical work in this way.

SECTION VI: DRAWING AND HANDWORK

(1) *Free Expression Work*

FREE expression work of a scene at a railway station.

(2) *Drawing to help Writing and Number* (Fig. 827)

(a) Seats on the platform.

(b) A foot-bridge to cross the lines.

(c) Trucks of different kinds. Children enjoy drawing these and loading them with luggage.

(d) Some railway tickets.

The children must draw oblongs and divide them in half by a line. They will like to write a big number on each half. This is good practice in making figures. Then they can print on 1st, 2nd or 3rd class and where the train is going, etc. One half can have a big *R* on it. Some children may like to cut their tickets out and draw on both sides. The tickets can be used later for railway games.

(3) *Paper Cutting*

The booking-office (Figs. 828–829). The wall is cut from brown paper. Fold the paper in half to cut the opening for the booking-clerk as in Fig. 829. The shelf, rail and notice board are cut from lighter paper. These are pasted in position as shown in Fig. 828. Let the children add any details they like. A large model can be made for the game of selling tickets. If the brown paper is large enough to have flaps folded back each side it will stand quite well. A box can be put inside for a counter, and to serve as an additional support.

(4) *Toy Making*

Porter's trucks can be made from boxes of different kinds, also luggage for the trucks. Let the children try to build a platform from boxes or building bricks. This is a suitable model for group work or free work.

SECTION VII: *DRAMATISATION, MUSICAL ACTIVITIES, GAMES, ETC.*(1) *Dramatisation*

THERE are a number of games to be played in connection with trains and railway stations.

(a) Let the children pretend to be trains, signals, and signal-men pulling the levers.

(b) Let one child pretend to be the booking-clerk and others passengers buying tickets. See "The Sentence Method."

(c) Let the children act a scene on a platform when the train comes in and goes out. Ticket collectors, porters, station-master, guard, paper-boy, boy selling chocolates, passengers, etc., will be needed.

(2) *Rhythmic Exercise*

With the help of music let the children pretend to be trains. Starting slowly from a "station" at one end of the room, they go round getting quicker and quicker, then they slow down as they reach the station again. They must listen carefully to the music and try to regulate their pace by it.

Let them do it again, singing this song (music on pages 828-829):

All aboard, all aboard, puff, puff, puff,
Now the train is moving off, chuff, chuff, chuff,
Fields and fences all run back,
Clickety click, clickety clack,
Cows look up as we rush past,
Racing and racing along so fast,
Now we're nearly home again,
Choo—choo—choo!
Where we set out, we stop the train.
Choo—choo—CHOO!

(3) *Playground Game*

The Express Train. Divide the class into two equal sections. Each section forms a long tunnel by holding hands with a partner. At a whistle the top couple drop hands and run under the arches to the other end; here they separate and turn outwards, going down outside the "tunnel" till they reach their own place, when they again join hands and form an arch. Directly the top couple have passed under the arch of the next couple, they too drop hands and follow the top couple and so on. In this way they *all* pass under the arches and back to their place, thus ending in the same position as they began.

TWO YEARS IN THE INFANT SCHOOL

The object of the game is to see which "Express Train" can get through the "tunnel" and back to their places first.

(4) *Songs*

- (a) "All Aboard!" See music on pages 928-929.
- (b) "The Signals." See music on pages 930-931.

SECTION VIII: *STORIES* AT THE RAILWAY STATION (STORY FOR COLOURED PICTURE)

"**W**OULD you like to go to the railway station to meet Uncle Dick?" Mother asked Cora and George.

"Oh, yes!" shouted the children. "It is exciting to go to the station. What time does Uncle's train come in, Mother?"

"At just eleven o'clock," said Mother. "Get your hats on, and run off at once. You will have to buy a penny platform ticket each, then the ticket-collector will allow you to go on to the platform and wait for the train to come in."

Mother gave them each a penny and the two children ran off. They soon arrived at the station. They went to the ticket-office and bought a penny platform ticket each. They showed them to the ticket-collector at the gate of the platform and he clipped them. Then Cora and George ran on to the platform and looked round excitedly.

"I do love a railway station!" said Cora. "There are such lots of things to see!"

"Rrr-rrr-rrr!" rumbled a big express train as it ran right through the station.

"That train is going to London Town!" said George. "Did you see how full of people it was?"

Another train ran through and whistled as it went. It was a goods train. It had fourteen trucks behind it. George and Cora both counted them.

"We shall have to cross the line and go over to the opposite platform to meet Uncle's train," said Cora. "I wish we could jump down on the rails and cross over that way, don't you, George?"

"We should never be allowed to do that," said George. "We must go over the bridge." So they ran up the steps and crossed the bridge. They ran down the steps on the other side and came out on to the right platform. There were two porters there, wheeling trucks, full of trunks and bags.

"Somebody is going away!" said George, looking at the luggage. "I wish we were! Oooh! I do like going to the seaside in the summer, don't you, Cora?"

"Have you got a penny, George?" asked Cora, looking at a big

machine full of chocolate. "If you have, we could get some chocolate to eat. This machine is full of it."

"I have two pennies," said George. He took out one and slipped it into the money-slot. It went down into the machine with a rattling noise. George pulled at the little drawer in front of him. It opened, and in it was a packet of chocolate! What fun! George gave half to Cora and ate half himself.

Then Cora found a weighing machine and stood on it. She did badly want to know how much she weighed. So George slipped a penny into that machine and Cora stood on it to see how much she weighed. The hand of the weighing-clock went round a little way and stopped. Cora weighed three stones and six pounds. She was pleased to see that she weighed such a lot!

"I wish we had another penny, then we could buy a paper at the book-stall," said Cora, running over to look at all the papers, magazines and books spread out on the stall. "It does seem a long time till Uncle's train comes in."

"It's not so long now," said George, looking at the station clock. It was a very big one, and said two minutes to eleven o'clock. "It will soon be here. Look, Cora! The signal has gone down! Uncle's train is expected!"

Cora looked at the signal at the end of the station. The arm had fallen with a clanking noise. That was to tell the train that the line was clear, and it could run right into the station.

But still the train did not come. Cora was tired of waiting. She saw the door of the waiting-room and peeped inside. There was a bright fire burning in the grate. It would be fun to go in there and wait till Uncle's train came in. So she slipped inside and sat down in the waiting-room. Other people were there too, quietly waiting. Cora felt very grown-up. She heard two trains rush through the station. She heard another one come in. Some of the people got up and went out. They wanted to catch that train.

Cora felt so grown-up, waiting in the waiting-room, that she quite forgot that the train that had stopped in the station might be Uncle Dick's. George hadn't forgotten, though! He was on the platform, wondering where Cora had gone to. The train ran in, slowed down and stopped. The doors were flung open. A big tall man got out of one carriage with a bag.

"Uncle Dick, Uncle Dick!" shouted George in delight. "We've come to meet you!"

"Where's Cora, then?" asked Uncle Dick, looking round.

"I don't know," said George, puzzled. "She was here a minute ago. Perhaps she has gone to the waiting-room."

They peeped inside. There was Cora, sitting very quietly by herself, waiting. How funny!

"Cora, Cora, you came to meet Uncle Dick and you haven't met him!" shouted George. "You *are* a silly-billy!"

TWO YEARS IN THE INFANT SCHOOL

"Oh dear!" said Cora, jumping up. "I'm so sorry, Uncle Dick. I got tired of waiting, so I came in here—and then I didn't know your train was in!"

"Never mind," said Uncle Dick. "George met me all right. Now then, we'll go home. Here's my ticket for the ticket-collector to take. Have you both got platform tickets?"

"Yes," said the children. They all gave up their tickets, and left the exciting railway station.

"I wish we could go to the station every day," said George. "It *would* be fun!"

OFF TO THE SEASIDE

(STORY FOR PICTURE-SENTENCE CARD NO. 123)

TOM, Dick and Dot were going to the seaside for the day. They were so pleased.

It was nearly time to start. They were all waiting for Daddy, to find Rover the dog and bring him too. But Rover was not to be found.

"We shall miss the train," said Mother. "Oh Daddy, wherever can Rover be? It is very naughty of him to run away like this just when we want to start. We can't go without him."

Tom, Dick and Dot looked most alarmed. If they missed the train they would not be able to go to the seaside that day. How dreadful!

"Daddy, can't we three hurry on to the station and tell the engine-driver not to let the train go without us?" asked Dot.

"I'm afraid he wouldn't stop his train longer than two minutes at the station, whatever you said to him," said Daddy. "But I know what you *can* do, to save me time. You can all go to the station and ask for the tickets. That will save me buying them at the last minute. Here's the money, Dick. Ask for five tickets for the seaside, one for me, one for Mother and three for yourselves. I will get Rover's myself if I can find him."

The three children hurried off. They soon came to the station and they went to the ticket-office. There was a man there who sold tickets. Dick did not know what to call him. He thought he had better call him Mr. Porter.

"Please, Mr. Porter," he said, "we want five tickets for the seaside. We are getting them for Daddy and Mother, so give them to us quickly before Daddy comes."

The ticket-clerk took Dick's money and gave him five tickets. "The train is coming in now," he said. "Mind you don't miss it!"

The children ran on to the platform. The train came in and stopped. Oh dear, oh dear, where were Mother and Daddy and Rover? They could not go without them.

Just at the very last moment, when the porter was slamming the doors ready for the train to go off again, Mother and Daddy and Rover came running on to the platform. They all jumped into the train—and only just

in time! The door was slammed—the whistle blew—the train puffed off! “Rover was shut up in the garden shed,” panted Daddy. “I expect the gardener shut him in by mistake. Oh, Rover, you nearly made us miss the train. What a good thing you children bought the tickets for me! We would not have caught the train if I had had to wait to buy the tickets!”

Wasn't it a good thing that Dick was sensible enough to know how to buy tickets! They might have missed their day at the seaside, and that would have been dreadful!

THE SIGNALMAN

(STORY FOR PICTURE-SENTENCE CARD NO. 124)

DAN'S father was a signalman. All day long he did his work in a little wooden house called a signal-box, that stood beside the railway line.

“Daddy, I wish you would take me to your signal-box one day,” said Dan. “I would so like to see all you do there.”

“Very well,” said his father. “You shall come with me to-morrow, when there is no school.”

Dan *was* excited. To-morrow was Saturday. He and his father set out at six o'clock in the morning for the signal-box. They climbed up the steps and went inside. Dan saw a big clock there that was always kept quite right. He saw a row of long, heavy handles at the front of the box. He saw big windows all round.

“I need big windows so that I can see all the trains coming and going, and can see my signals working in the distance,” said Dan's father. “I need a big clock, always right, so that I may know if the trains are running to time.”

“What are these long handles for?” asked Dan.

“When I pull these handles forward or back, the signals go up or down,” said his father. “Each handle or lever works a signal. Now watch, Dan—when I pull this lever, you will see that signal arm over there drop down. That will tell the next train that it may go safely by.”

Dan watched. He saw the arm drop. Then the train came roaring by. As soon as it had gone Dan's father pushed the lever back into place and the signal arm went up. No train might pass it now.

“The engine obeys my orders,” said the signalman. “When the signal is up it means, ‘Engine, you must stop.’ When I pull the lever over the signal drops. This means, ‘Engine, you may start again.’”

“Oh Daddy, it must be so exciting to be here all day long and watch the trains go by and make them do as you tell them,” said Dan. “When I grow up, I shall be a signalman too!”

“Then you must learn to be very careful,” said his father. “No careless person is allowed to be a signalman, Dan. So do your best at school, and perhaps when you are old enough you shall be a signalman too.”

ALL ABOARD

CECIL SHARMAN

Brightly

Key: Bb maj. || m :- : m | r :- : | d :- : d || s, :- : | s, :- : | s, :- : | : : }

VOICE *mf*

All a-board, all a-board, Puff, puff, puff,

PIANO *mf*

|| l, :- : s, || l, :- : t, | d :- : r | m :- : | d :- : || l, :- : }

Now the train is mov - ing off, Chuff - chuff -

|| d :- : - | : : | *Fmaj* | r s :- : f | m :- : r | d :- : r | m :- : - }

chuff. Fields and fenc - es all run back,

p

Click - i - ty - click, click - i - ty - clack, Cows look up as

we rush past, Rac - ing and rac - ing a - long so fast.

Bb maj.
Now we're near - ly home a - gain, Choo, choo, choo, Where

we set out we stop the train, Choo, choo, choo!

THE SIGNALS

ENID BLYTON

CECIL SHARMA

Sing it very firmly and steadily

Key G maj. ff mf .s .s :d .d

VOICE

1 Up and down the

PIANO

A musical score for a song. The top staff is for the voice, with a treble clef, key signature of one sharp (F#), and 4/4 time signature. It contains a vocal line with lyrics and a piano accompaniment. The piano part has a grand staff with treble and bass clefs. The lyrics are: 'Sing it very firmly and steadily', '1 Up and down the'. The piano part has a melody in the right hand and a bass line in the left hand. The tempo/mood is marked 'ff' (fortissimo) and 'mf' (mezzo-forte). The key signature is G major. The time signature is 4/4. The lyrics are: 'Sing it very firmly and steadily', '1 Up and down the'. The piano part has a melody in the right hand and a bass line in the left hand. The tempo/mood is marked 'ff' (fortissimo) and 'mf' (mezzo-forte). The key signature is G major. The time signature is 4/4. The lyrics are: 'Sing it very firmly and steadily', '1 Up and down the'.

Musical score for "The Great Western Railway". The score is written for voice and piano. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: "sig - nals go, To show each pass - ing train". The piano accompaniment features a steady eighth-note bass line and a melody in the right hand.

When to stop and wait a - while, and when to start a - gain.

Con The Signals

Musical score for "The Pull of the Wish" in 2/4 time, key of D major. The score features a vocal line and a piano accompaniment. The vocal line includes lyrics and dynamic markings. The piano accompaniment includes a dynamic marking for the second time.

Musical notation includes a treble clef, a key signature of two sharps (D major), and a 2/4 time signature. The score is divided into measures by vertical bar lines. The vocal line is written on a single staff, and the piano accompaniment is written on two staves (treble and bass clef).

Lyrics:

 : .s, | s .s :d .d

 p 2 I wish I were a

 mf 3 I'd like to pull the

Piano accompaniment dynamic marking: *p (mf 2nd time)*

sig - nal - man, I think it would be fine, To
lev - ers back, And see the sig - nals drop, I'd

stop or start each train that comes up - on the rail - way
like to push them back a - gain, and make an en - gine

The musical score for 'The Song of the Lark' is presented in three systems. The first system features a vocal line with a treble clef and a key signature of one sharp (F#). It begins with a first ending bracket labeled '1' and a second ending bracket labeled '2'. The vocal line includes a 'D.S.' (Da Capo) instruction. The piano accompaniment consists of two staves, treble and bass, with a key signature of one sharp. The second system continues the vocal line and piano accompaniment. The third system concludes the piece with a final cadence. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' (forte) and 'p' (piano).

Topic No. 63

People Who Work for Us—The Fishermen

SECTION I: *THE TALK*

MOST of us have been to the seaside and have played on the sands. We have found shells and seaweed, and have perhaps seen crabs and shrimps. We have dug in the sand and paddled in the sea—and perhaps, for a great treat, we have been taken out in a boat!

Who has been out in a boat? What was it like? When we go out on the sea in a boat we feel every wave that comes along, for the boat goes up and down, up and down as the waves slide beneath it. It is great fun to float on the sea in a little boat. We see many boats, ships and steamers on the sea. Some carry people from place to place. Some go out to catch fish. We call these fishing-boats, or fishing-smacks.

A fishing-boat is quite large. It has sails to catch the wind. When the wind blows the sailor sets his sails to catch it, and the wind blows hard against the great spread of canvas, sending the boat along at top speed. It is glorious to feel the wind blowing the boat along and the waves slipping by below. Smack, smack, smack, goes the sail, and slap-slap-slap goes the water under the boat! The wind gets in our hair and the spray wets our face. It is fun to be a sailor!

The fishermen work hard for us. They go out in their fishing-boats to catch fish for our breakfast and dinner. Sometimes when they go out they catch no fish at all. That is a bad day for them. But at other times their nets are so full of fish that they almost break! The fishermen are pleased then. They will make a lot of money.

The fishing-boats go out after herrings. These fish swim about in shoals, or great crowds of many thousands. A shoal makes the water bright with the glittering of their shining scales. When it is known that there is a shoal about, the fishing-boats set off to catch the fish. Very often they go at night. On board are their big, wide nets. When the boat comes to a place where fish are, these nets are let down to catch the fish. When the fish have swum into the net they cannot get out again. The net is pulled up, and the fish are taken out—sometimes many hundreds of them at a time, if it is a good haul.

The sailors are strong, brown-faced men. They are always out in the

TWO YEARS IN THE INFANT SCHOOL

air. They work hard. They are dressed in dark blue jerseys, summer and winter alike. They know how to handle their ships well. They know how to make and mend nets. They know when to run home for shelter in a coming storm. They can read the weather at a glance. They know the sea and the sky well and can always tell us what the weather will be like that day.

A fleet of fishing-boats is a pretty sight in harbour. They all lie together, waiting for their next trip. The fishermen stand about on the quay or jetty, talking. The nets lie drying on the shore, and some are being mended. The children clamber about the fishing-boats and pretend that they too are sailors, floating far out to sea. All of them would like to go out fishing with their fathers and big brothers.

But the fishing-boats look even prettier when they are all gliding out to sea to fish. One after another they leave the harbour and float out on the blue sea. The children wave good-bye, and hope that the fishermen will come home with a good haul of fish.

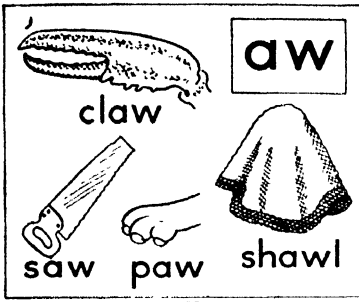
Other things are caught in the sea besides fish. Lobsters and crabs are often caught in special pots or baskets. These are very strongly made, and are formed in such a way that although the lobsters can get in at the top opening to eat the food inside the basket they cannot get out again—and when the fishermen come along they take up baskets, lobsters and all! The lobster pots or baskets are sunk in the sea in a good place and left there for a while. Corks float on the surface to show the fishermen where their lobster pots are. These corks are fastened by a rope, and the rope pulls up the pots.

Look at the picture. Do you see the brown-faced fishermen in their blue jerseys? Look at their nets. They are made very strongly indeed of brown twine. Do you see the sail billowing out in the wind? What does that mean? Yes, it means a fine windy day. The boats will scud along well. The wind whips the tops off the waves, and the spray blows into the fishermen's faces. They will be browner than ever when the day is done!

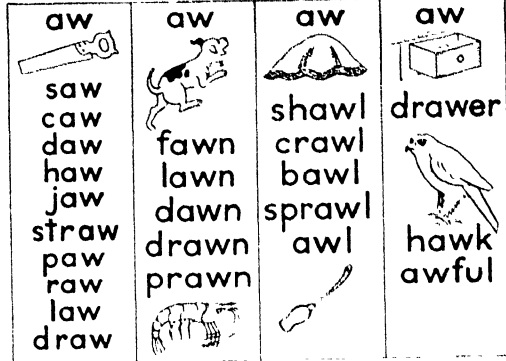
When next we see a fishmonger's shop we will think of the fishermen who went out in their boats to catch the fish for us. Perhaps they went out in the dark night. Perhaps they were wet through with rain and spray. They work hard for us, and we are grateful to them for giving us herrings for breakfast or tea!

SECTION II: ORAL COMPOSITION AND LANGUAGE TRAINING

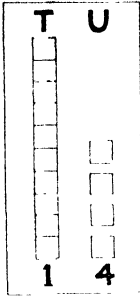
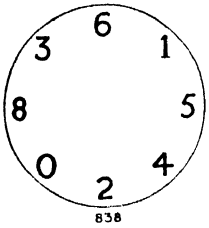
(1) **T**HE children have already talked about the *sands* and what can be seen and done there. They have also heard something about *shell*-fish (Topic 27). Lead them now to talk about the sea itself. Let them give in their own words, their ideas as to its size, strength, colour, taste.



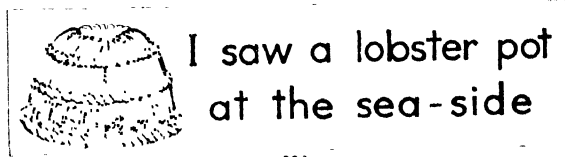
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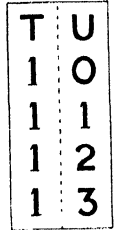
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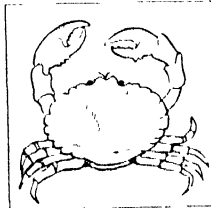
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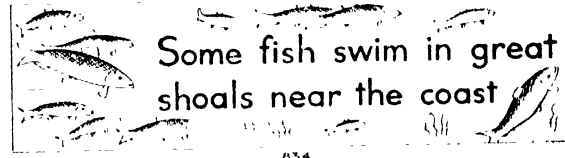
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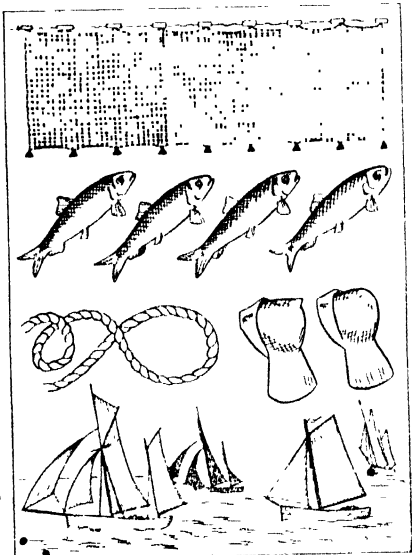
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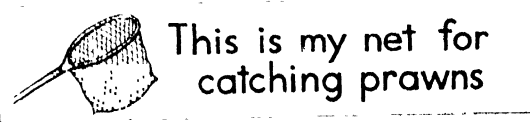
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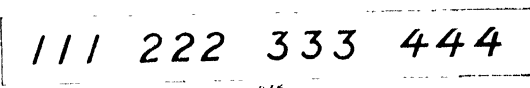
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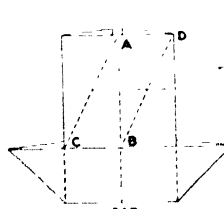
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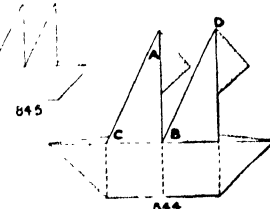
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837



843



844

Figs. 830-845.

TWO YEARS IN THE INFANT SCHOOL

(2) Life in the Sea. The children have already talked about shell fish—cockle shell, limpet, etc. There are thousands upon thousands of other fish in the sea. Let the children name some well-known ones—herrings, etc. What is a shoal of fish? Let the children tell how a shoal of fish make the sea glitter with the brightness of their scales.

(3) Fishing. Let the children talk about herring-fishing. What are the boats like? How many fishermen on board? How are they dressed?—Blue jerseys, etc. The *nets*. Let the children describe a fishing-net. Contrast net with child's shrimping-net. Why do fishermen go out at night?

(4) Let the children look at the coloured picture of the fishing-boats and talk about them. Let them tell all they can see in the picture—nets, fish, fishermen, mast, sail, rudder, bow of boat, stern, rope, etc. This is good for vocabulary work.

(5) Let the children talk about the large shell-fish—the crab and lobster, and tell how these are caught. Let them describe the curious basket in which lobsters are caught. The opening at the top. The lobster can get in but he cannot get out.

(6) Let the children talk about a visit to a fish-shop, and all they can see there. Let them talk about the colours of the fish.

(7) Teach these rhymes:

(1) FISHES

I wish I were a little fish,
To swim, now fast, now slow,
All round about the wide blue sea,
As far as I could go.
I want to see the whelks that crawl
Along the sand in rows,
And watch the lobsters and the crabs
All eating with their toes,
I want to see the fishes nurse
Their little boys and girls,
And peep inside the oyster shells
To see them making pearls.

UNKNOWN.

(2) THE FISHING-FLEET

Into the misty pearly dawn
The fishermen sail away.
Far out from the shore they cast their nets
Where the deep-sea fishes play.

When evening shadows softly fall
On the surging billows' foam,
Gladly they turn their heavy boats
And sail again for home.

FRANCES A. GREENWOOD.

(3) THE SONG OF THE FISHERMAN'S WIFE

Sweet and low, sweet and low,
 Wind of the western sea,
 Low, low, breathe and blow,
 Wind of the western sea!
 Over the rolling waters go,
 Come from the dying moon, and blow,
 Blow him again to me;
 While my little one, while my pretty one, sleeps.

Sleep and rest, sleep and rest,
 Father will come to thee soon;
 Rest, rest, on mother's breast,
 Father will come to thee soon;
 Father will come to his babe in the nest,
 Silver sails all out of the west
 Under the silver moon:
 Sleep, my little one, sleep, my pretty one, sleep.

TENNYSON.

SECTION III: READING PREPARATION

(1) *Ear-training in Sounds or Phonics*

(a) **P**RACTISE the consonant sound of *sh* as in *shout*. Tell the children to raise the front part of their tongue and say—*shell*, *shawl*, *short*, *shed*, etc. Let them practise words that end in *sh*—*foolish*, *fish*, *fresh fish*, *push*.

Let them pretend to be fishmongers crying “Fish! Fresh fish! Any fish!”

Get as many words as possible from the children containing *sh*—a *shoal* of *fish*.

(b) Teach the sound of *aw* as in *claw* and *shawl*. Show the pictures and words (Fig. 830). By taking away other letters lead the children to find out that *a* and *w* together form a new sound, like which is neither of the sound of *a* nor *w* sounded separately.

Write the words *claw*, *saw*, *paw* on the board for the children to read. Let them think of some words as similar to these as possible: *paw* will make the children think of *jaw*, *raw*, *daw*, *saw*, *caw*, *haw*, *straw*, etc. *Shawl* will suggest *awl* (they may remember the shoemaker's awl), *crawl*, *brawl*.

Write the word *fawn* on the board. Let the children use it in a sentence. The dog *fawns* on his master. See if they can think of words that rhyme with *fawn*, *lawn*, *dawn*, *prawn*.

Let them use as many of these words as possible in sentences. The word itself must be written on the board each time so that the child learns to spell it.

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The lobster has big *claws*.
Fisher girls wear *shawls*.
Crabs *crawl* along the sand.
I *saw* some shells at the seaside.
I can *draw* ships. The jackdaw says "Caw, caw." The fishing-boats came in at *dawn*.

(2) Word Recognition

Continue the use of flash cards for new words, drill in old words and words that are not phonetic.

Revise the "Look-and-say" word *shall*. Teach *salt*. Children will enjoy this game. Tell the children that you are going to flash the names of some animals and birds. They are to read these names silently and then tell what noise that particular animal or bird makes: jackdaw, cow, pig, sheep, donkey, duck, hen, rook, mouse, dog, lion, pigeon.

(3) The Sentence Method

Let the children give sentences about the sea and the fishermen. Arrange them in two stories, one about the sea and one about a fishing boat. For example:

The Sea

The sea is salt. There are many seas, large and smaller ones, etc.

The Fishing-boat

Here is a fishing-boat. The men call it a smack. When the wind blows, it will sail out to catch herrings. There are three men on the smack. They have a large net, etc.

The children will like the story about the fishing-boat because they can illustrate it. Print the story on to a sheet for reading. Children will like to read it again, and it is useful for revision. Let the children also write the story in "My Own Reading Book." Children like to write their own reading book during the writing lesson. This contains the stories, rhymes and sentences that they like best.

Tell the children the story of Sheila and Jack who went shrimping with their nets. Let the children retell the story. They can tell carefully all that Sheila and Jack saw in the deep pool they found. Shrimps darting about, little crabs crawling along and so on. Some of the little crabs had sharp claws. How did Jack know this?

Show them picture-sentence card No. 125. Let them talk about it. What has happened to Jack?

Read them the sentences underneath.

Sheila and Jack saw little crabs crawling about at the bottom of the pool. "They have sharp claws," bawled Jack as one pinched him.

Teach this sentence in the usual way. Let the children notice the words—*crawling*, *claws*, *bawled*, *saw*. Remind them of the *sh* sound in *Sheila* and *sharp*. There is one word that may be quite new to them—"pinched." Teach the children to say the word and spell it. The rest of

the words they ought to know. They have learnt *have* and *one* as "Look-and-say" words.

Tell the children the story of Bob and Jane and their little dog Dash who went to sea in a boat. Let them retell the story. See that every child retells a part of the story even if it is only one sentence or a word.

Show them picture-sentence card No. 126. Let some children come out and tell what they can see in the picture—boat, children, sailor, oars, the sea, waves, sea-gulls, etc. In the case of dull children let them sometimes point carefully to the thing that they name. Let them talk about going out to sea in a boat.

Read them the sentences underneath:

"Jane saw the sea-gulls flying round. Dash put his paws on the side of the boat and barked at them, but Bob only looked at the little boat he was drawing along."

Teach these sentences in the usual way. Let the children notice especially the words *saw*, *paws*, *drawing*. Remind the children of the sound of *ea* in *sea*, *ou* in *round*, *oa* in *boat*, *ar* in *barked*, *oo* in *looked*. The short vowel sounds they will know well, and the long vowel sounds in words like *Jane*, *side*.

Each child should read the sentences. Some words need a special effort on the part of some children, for example the word *drawing*. They must sound the *dr* and the *g*.

Pick out from the story sentences containing words with the *aw* sound. Write them on the board for the children to read.

Let the children continue the individual work already suggested. Group reading should now be taken systematically. The sentence-cards and sentence-strips must be frequently revised by the weaker children.

(4) *Word Lists and Spelling*

In making word lists for the new combination *aw*, whether done by the child in his own spelling-book or printed by the teacher on a chart for the classroom wall, the letters *aw* should be placed conspicuously at the top, and pictures used both by child and teacher as in Fig. 831. This is essential for spelling.

If the child once grasps this group of words, he will not misspell when next week he learns the similarly sounded, but differently spelt, combination *au*. Use these lists frequently. Some of these words can be used on flash cards and the children asked to make sentences with them.

SECTION IV : WRITING

(1) **L**ET the children write some new words and illustrate them—*saw*, *claw*, *shawl*, *herring*, *paw*, *straw*.

(2) Some sentences to be copied carefully with the help of the teacher, so that good habits are formed and letters made correctly.

*Figs. 832, 833, 834 show suitable copies.

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(3) Let the children copy from their reading book any words containing *sh*.

(4) Let them write a story about a fishing boat in "My Own Book" (see Sentence Method).

(5) Continue to teach cursive handwriting. Revise capital *I* and *x*. Let the children practise the difficult combinations *wi* and *br* as in Fig. 835.

(6) Let the children practise making good figures.

Draw the figures on the board for the children. Let them notice how the back of 2 curves (Fig. 836). See that the lines of 4 are made in the right order, the single down-stroke last. Certain children may need practice in making good figures.

A Writing Pattern (Fig. 837)

This is a more difficult pattern made with rows of *x*'s overlapping. It looks effective drawn on a large scale, and it can be coloured in an interesting way.

SECTION V : NUMBER

(1) **C**OUNTING or notation exercise. Most children will by now be able to count up to 50, and be able to write any number given them to write. The exercises in counting in 2's, 3's, etc., forward or backward give the children a good deal of practice in adding or taking away small numbers, and are particularly valuable from this point of view. If a child can count beyond 100, encourage him to do so, and show him how to write down the number 100 and numbers beyond that. Some children take a real pleasure in saying large numbers.

(2) Oral work in addition and subtraction. Constant practice in this is essential. Oral work at this stage is more important than written. The children must learn their addition facts to avoid counting their fingers or putting down strokes or other bad habits. They must acquire the habit of doing simple calculations without apparatus.

A ring of figures is drawn on the board as in Fig. 838. The teacher touches certain numbers, and the children add together the numbers indicated. This may be done orally by selected children, or silently by the whole class and the answers written down.

(3) Questions on numbers to 20, especially numbers 11 to 20. Let the children have a strip of paper divided into 10 squares, and 10 separate squares. The strip of 10 squares must be red, and the separate squares blue. Let the children have practice in setting down numbers from 10 to 20, both with this apparatus and in figures as in Fig. 839. Tell the children instead of using the strip of 10 squares, they can print the letter *T*, and instead of the separate squares they can print the letter *U*, which stands for units or 1's. Let them write all the numbers from 10 to 20 in columns as shown in Fig. 840. Let any child who does not understand go back to his apparatus.

(4) Give the children sum slips in addition and subtraction. These must be graded.

(5) Revise with the children all the numbers that make 10, e.g. $7 + 3$, $8 + 2$, etc. Unless this is known thoroughly, it hinders further work.

SECTION VI: DRAWING AND HANDWORK

(1) *Free Expression Work*

FREE expression work of the sea, fishing-boats setting out to sea, etc.

(2) *Drawing to help Writing and Number* (Fig. 841)

(a) A fishing-net, showing cork floats and pieces of lead.

(b) Herrings. A dozen herrings or a shoal of herrings in the sea.

(c) Coils of rope and sou'westers for the fishermen.

(d) A fishing fleet. How many boats?

(3) *Modelling in Clay or Plasticine*

Some shells or shell-fish. Some children may like to try a crab. First they make its flat oval body and then its eight legs, two with claws (Fig. 842).

(4) *Paper Folding and Cutting*

A sailing-boat. Fold a square of paper into 16 squares, then fold it as shown in Fig. 843, where the bottom row of squares are folded up to form a boat, and the side rows are folded back. Cut along the middle fold from A to B, fold back along the lines AC and BD to make the sails as in Fig. 844. Cut off the part of the sail that extends beyond the edge as in Fig. 845. The children can make some Plasticine "sea" to stand their boats in or support them with blocks. They will like to make a "fleet" and put some Plasticine sailors on each boat.

SECTION VII: DRAMATISATION, MUSICAL ACTIVITIES, GAMES, ETC.

(1) *Dramatisation*

LET the children pretend to be fishermen hauling in their nets, or fish-sellers crying "Fresh fish!"

(2) *Rhythmic Play*

"Baby is a Sailor Boy." Let the children sit on the floor in groups. Each group forms the outline of a boat. All the children face the same way and put their hands on each other's shoulders. One child in the middle of the boat is the "baby." As the children sing this rhyme they sway backwards and forwards. (Music on page 946.)

TWO YEARS IN THE INFANT SCHOOL

“ Baby is a sailor boy.
Swing, cradle, swing,
Sailing is a sailor’s joy,
Swing, cradle, swing.
Swing, cradle, swing.”

When the tune is played again the children sway from side to side to represent the tossing of waves.

(3) *Songs*

“ Baby is a Sailor Boy.” See music on page 946.

“ I Wish I Were a Little Fish.” See music on page 947.

SECTION VIII : *STORIES* THE LITTLE FISHER-BOY (STORY FOR COLOURED PICTURE)

ONCE upon a time there was a little boy called Benny. His father was a gardener and worked hard all day in other people’s gardens, making flowers and vegetables grow. His uncle was a fisherman, and worked hard to catch fish for people to eat for breakfast and dinner.

Benny liked gardens—but he liked the sea better. He often helped his father when he needed him, but he did love to watch Uncle Jack getting ready his fishing-boat to go out to sea!

“ Will you take me out with you one day, Uncle Jack ? ” he asked. “ I would so like to go. I am a big boy now, and I could help you with the boat, and could help with the fish too, when you caught some.”

“ I’ll take you one day,” said Uncle Jack. “ Perhaps when you are eight years old.”

When Benny was eight years old, he ran to tell Uncle Jack. The sailor was mending the sail of his boat. He wore a dark blue jersey and his face was very brown.

“ Oh, so it’s your birthday to-day, is it ? ” said Uncle Jack. “ Well, now, fancy that! And I’ve got a present for you too! Look here! ”

He pulled out a little dark blue jersey from under the sail. He had hidden it there to give Benny a surprise!

“ Oh! ” said Benny in delight, “ a blue jersey like yours, Uncle Jack! Oh, now I shall be a real sailor! ”

He put it on. It fitted him beautifully.

“ Oh, I do feel grand! ” said Benny. “ Thank you, Uncle Jack. Do you think I’m big enough now to go out in your boat with you and help you ? ”

“ Yes, I do,” said Uncle Jack. “ You can take the helm well. You are a strong lad now. Come along to-morrow morning at ten o’clock, and we’ll go out fishing together! ”

Benny was so excited. He ran home to tell his mother. But how disappointed he was when his father came home, and said no, he couldn’t go!

"I've got a job up at the White House," said his father, "and I want you to go along with me to-morrow morning and help me. There's a lot to do. You're a big boy now and can do a bit of work. It's Saturday to-morrow, you've no school, so you can easily come."

Benny said no more. He was bitterly disappointed. Uncle Jack would sail away without him. It was too bad. But he knew that he must do as his father told him. So he did not whine or grumble, but made up his mind to work well for his father the next morning so that perhaps when Uncle Jack asked him another time, he might be allowed to go.

The next day Benny set off to the White House with his father. There was a great deal of weeding and hoeing to be done. Benny took a hoe and set to work. The sun was hot. There was a nice little breeze that blew sometimes and lifted Benny's hair. Benny thought of Uncle Jack's boat. It would be stealing out of the harbour now—the wind would be in the sails—the waves would be going slap-slap-slap against the sides of the boat. Oh dear, how Benny did wish he was there in the boat instead of hoeing in the hot sun with his father! But his father needed help, he knew, and he must give it.

"You've worked well, my boy," said his father, when dinner-time came. "I am pleased with you. I'm sorry you couldn't go out in the boat with your uncle to-day—you can go next time he asks you."

"Thank you, Father," said Benny. He wondered if Uncle Jack *would* ask him again. He might not.

When Benny got home he was very hungry. "Mother, do you think I could take my dinner down to the shore to eat to-day?" he asked. "It would be fun to have a picnic down there."

"Very well," said his mother. "I will put it into a basket for you."

Benny took the basket and ran down to the seashore—and what do you suppose was the very first thing he saw? Guess! It was his Uncle Jack's fishing-boat—and Uncle Jack was just going to sail out and away when he spied Benny!

"Hey, Benny, Benny!" he cried. "You are just in time. Jump aboard, my boy. Bring your lunch with you!"

"Uncle, how lovely!" shouted Benny, jumping on deck. "I thought you were sailing this morning."

"So I was," said his uncle. "But I had to go and help another man mend his boat, so I put off sailing till this afternoon—and here I am, just going! It's a good thing you didn't come down this morning—you would only have wasted your time!"

"Oh, this is a real treat!" cried Benny happily, as he settled down in the boat and began to eat his lunch. "I *am* glad I didn't make a fuss about helping Father this morning! I hope we catch a lot of fish, Uncle."

They did! The net was quite full! Wasn't it lucky for Benny that he just got to the shore in time to go with his uncle? He did deserve his treat!

TWO YEARS IN THE INFANT SCHOOL

THE ROCK-POOL

(STORY FOR PICTURE-SENTENCE CARD NO. 125)

SHEILA and Jack had a shrimping net. It had a long handle, with a strong net at the end. The children were very pleased with it. "Let's go shrimping," said Sheila. So they took the net and went to shrimp in the rock-pools.

"Oh look at all the things in this pool," said Jack. "There's a big starfish with five fingers—and a little jellyfish—and some pretty seaweed!"

Jack took the starfish out and put it on the sand. Then he put the jellyfish there too.

"You shouldn't take the poor jellyfish out of the water," said Sheila. "It will die."

"I'd like to see it melt away," said Jack, who was sometimes not very kind.

The starfish began to crawl away. The jellyfish lay where it had been put. It could not crawl, for it had no legs.

Sheila went on with her shrimping, but she could not seem to catch any of the quick little shrimps and prawns that flashed about in the pool. They would not go into her net!

Jack looked down into the pool to see what else he could find. It was a very clear pool with a sandy bottom. Sheila and Jack saw little crabs crawling about at the bottom of the pool. "They have sharp claws," bawled Jack as one pinched him.

A crab he had picked up had caught hold of his finger and nipped it sharply with its little pair of claws. Jack squealed and shook the crab off. It fell into the pool, buried itself in the sand and disappeared.

"That is a good punishment for you, Jack," said Sheila. "You took the starfish out of the water and left the poor jellyfish to melt—but the crab could look after itself, and it pinched you hard to make you let go!"

Jack was ashamed. He put the starfish and the jellyfish back into the water again. "I won't be unkind any more," he said. "I'll be kind."

"Well, I'll be kind to *you*," said Sheila. "Take the shrimping-net and have a good long turn, Jack!"

A TRIP IN A BOAT

(STORY FOR PICTURE-SENTENCE CARD NO. 126)

"WHO'S coming for a row with me?" asked Sailor Jim. Jane and Bob ran up to him, and Dash, their little dog, ran too. "We'll come, we'll come!" they cried, and Dash wuffed hard.

"Get into the boat, then," said Sailor Jim. He helped them in and they sat down. Bob had with him his little toy ship. He thought it would be grand fun to put it on the water behind the boat and let it sail there, pulled along by Sailor Jim's big boat!

Sailor Jim pulled at the oars. The boat sped along fast. The waves splashed against the boat and Jane's hair was wet with spray. She liked it. Bob put his toy ship on the water, and pulled it along with a string. It did sail beautifully.

Jane saw the sea-gulls flying round. Dash put his paws on the side of the boat and barked at them, but Bob only looked at the little boat he was drawing along. Up and down, up and down it went on the waves. It did look fine!

All round the bay went Sailor Jim, pulling hard at the oars. Then a cloud covered the sun and the wind blew hard.

"We must get back," said Sailor Jim. "There is a storm blowing up!"

So there was! The wind blew and blew. The waves grew big. The boat bobbed up and down like a cork. But the children were not afraid. They knew that Sailor Jim had strong arms and would take the boat safely to shore.

"Here we are!" he cried at last, as the boat ran on to the beach. "And here is your mother with mackintoshes for you! Just in time too—for here comes the rain!"

Mother threw their mackintoshes round them and hurried them home! Dash ran too, barking loudly. He had no mackintosh and no sou'wester, but *he* didn't mind! He had been out in a boat and had frightened lots of sea-gulls, and he felt as proud as could be!

"We've had such a lovely time in Sailor Jim's boat, Mother," said Jack. "And my boat sailed just as well as his! You should have seen it!"

I would have liked to see it, wouldn't you?

BABY IS A SAILOR BOY

Old Rhyme

CECIL SHARMAN

Quietly happy

Key D $\text{||} \text{d}' :- : \text{d} \text{ ld} :- : \text{r} \text{ | m} :- : \text{f} \text{ ls} :- : \text{ | l} :- : \text{m} :- : \text{l} \text{ | s} :- : \text{ |} :- : \text{ |} :- : \text{ |}$

VOICE *p*

Ba - by is a sail - or boy, Swing, cra - dle swing,

PIANO *p*

$\text{ld}' :- : \text{d} \text{ ld} :- : \text{r} \text{ | m} :- : \text{f} \text{ ls} :- : \text{ | m} :- : \text{lr} :- : \text{m} \text{ | d} :- : \text{ |} :- : \text{ |}$

p

Sail - ing is a sail - or's joy, Swing, cra - dle swing,

p

$\text{|| m} :- : \text{lr} :- : \text{m} \text{ | d} :- : \text{ |} :- : \text{ |} :- : \text{ |} :- : \text{ |} :- : \text{ |} :- : \text{ |} :- : \text{ |}$

pp

Swing, cra - dle swing.

pp *ppp*

I WISH I WERE A LITTLE FISH

CECIL SHARMAN

Flowing

Key E maj. { .m || r .m :d .m |r .m :d .r |m .f :s .m || :- .s

VOICE

1. I wish I were a lit-tle fish, To swim, now fast, now slow, All
want to see the wheels that crawl, A - long the sand in rows, And

PIANO

p | *legato*

round a - bout the wide blue sea, As far as I could go.
watch the lob - sters and the crabs, All eat - ing with their

2. I

toes.

3. I want to see the fish-es nurse, Their lit-tle boys and girls, And

peep in-side the oys-ter shells, To see them making pearls.

